

*Mr. Shoener*

Volume 63

May, 1919

Number 2



Published by The Inland Printer Company  
632 Sherman St., Chicago, Illinois

Price Thirty Cents

# **You Sell**

**The same thing**

**We sell**

**Only we put it up in cans**

**And you put it on paper**

**Let's both give**

**Our customers**

**The best thing there is**

**It will pay us**

**And**

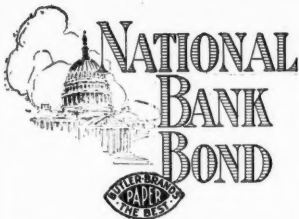
**It will pay you**

**Sigmund Ullman Company**



# In the Victory Class

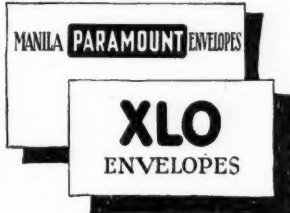
**BUTLER BRANDS ARE SAFE INVESTMENTS**



The best indication of the value offered in National Bank Bond is its great demand among printers who give special attention to letter-head and stationery printing. It is a paper that will

exactly fit practically all of your letter-head and envelope orders.

While moderate in price, it has those qualities which are characteristic of the much higher priced Bond Papers. National Bank Bond is made in white and tints, with envelopes to match.



If you have had much experience with Manila Envelopes you are probably accustomed to accepting wide variations in quality.

We have succeeded in standardizing our Envelope Manila so that when you buy the Paramount brand, in

flat stock or envelopes, you will never have occasion to complain of the color, surface, or strength.

One of the biggest selling lines of envelopes in the country is our Excello line. The price will interest you.

**Ask for  
VICTORY  
CLASS  
SAMPLES**

*Finetex*  
Linen Finish  
*Bristol*

A recent addition to our splendid assortment of Cardboards and Bristols—is made of good rag stock and, therefore, is strong and durable. It has a pure white color.

Being a pasted board, Finetex has rigidity and snap. Its main characteristic, however, is its beautiful, refined, linen-like surface. For business and personal cards, distinctive window and show-case signs, etc., Finetex is ideal. We carry it in 2, 3, 4 and 6 ply in sheets 22½ x 28½, also several sizes of Die-Cut Cards.

**Trade Note  
Bond**

There are but few sulphite bonds that are really worth while from a quality and price standpoint—you can probably count them on one hand.

We were desirous of making Trade Note Bond the very best 100% Sulphite Bond on the market. We invite examination of samples and comparison with other products. Trade Note Bond is actually "The Paper for a Thousand Purposes." It is stocked in white and an assortment of practical colors and in a big list of sizes and weights.

## DISTRIBUTORS OF BUTLER BRANDS

Standard Paper Company.....Milwaukee, Wisconsin  
Missouri-Interstate Paper Co.....Kansas City, Missouri  
Mississippi Valley Paper Co.....St. Louis, Missouri  
Southwestern Paper Co.....Dallas, Texas  
Southwestern Paper Co.....Houston, Texas  
Pacific Coast Paper Co.....San Francisco, California  
Sierra Paper Co.....Los Angeles, California  
Printers & Publishers Paper Co.....Detroit, Michigan  
Central Michigan Paper Co.....Grand Rapids, Michigan

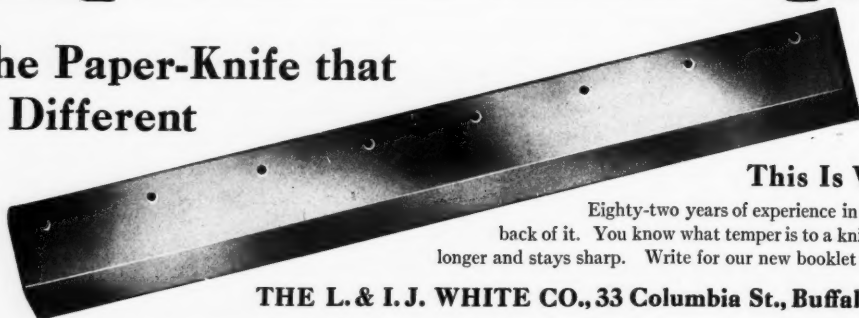
Mutual Paper Co.....Seattle, Washington  
National Paper & Type Co. (export only).....New York City  
National Paper & Type Co.....Havana, Cuba  
National Paper & Type Co.....Buenos Aires, Argentine Republic  
National Paper & Type Co.....Mexico City, Mexico  
National Paper & Type Co.....Monterey, Mexico  
National Paper & Type Co.....Guadalajara, Mexico  
National Paper & Type Co.....Guaymas, Mexico  
National Paper & Type Co.....Lima, Peru



ESTABLISHED  
1844

**J.W. BUTLER PAPER CO.**  
**CHICAGO**

## The Paper-Knife that Is Different



### This Is Why—

Eighty-two years of experience in tempering back of it. You know what temper is to a knife—wears longer and stays sharp. Write for our new booklet on knives.

THE L. & I. J. WHITE CO., 33 Columbia St., Buffalo, N. Y.

## WEDDINGS Mean Business For You

**I**NSURE getting your share of the orders, which will be placed for Engraved Wedding Invitations and Announcements, by securing our sample-book, "Correct Styles"—Price, \$1.00. Our suggestions will help you get the cream of this business in your locality.

### FUNKE ENGRAVING COMPANY

Steel and Copper Plate Engravers  
Plate Printers, Steel Embossers

538 S. CLARK STREET, CHICAGO, ILL.

ESTABLISHED 1876

## William C. Hart Company

(Successors to Hart & Zugelder) Inc.

### Printers' Rollers

*Guarantee of High-Grade Quality, Press-room Economy, Unequaled Service.*

*Sole Agents and Distributors of  
Hart's Flexible Glues*

**Rochester New York Pittsburgh**

## THE McGRATH COMPANY

EXPERT MAKERS OF PRINTING PLATES

501 S. LA SALLE ST  
CHICAGO



TELEPHONE  
HARRISON 6245

ENGRAVING  
PROCESS

ELECTROTYPING  
COLOR PLATES

## The INLAND PRINTER

Vol. 63, No. 2

HARRY HILLMAN, Editor

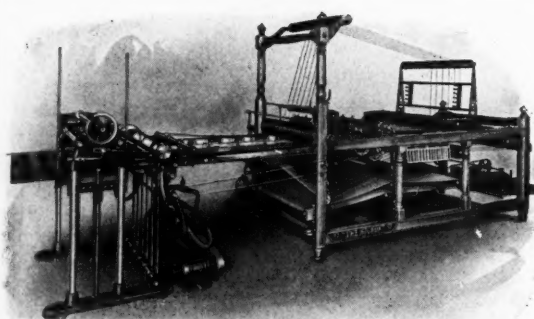
May, 1919



*Published by THE INLAND PRINTER COMPANY*  
632 Sherman Street, Chicago, U. S. A.

**TERMS:** United States, \$3.00 a year in advance; Canada, \$3.50;  
Single copies, 30 cents; Foreign, \$3.85 a year.

Entered as second-class matter, June 25, 1885, at the postoffice at Chicago, Illinois, under Act of March 3, 1879.



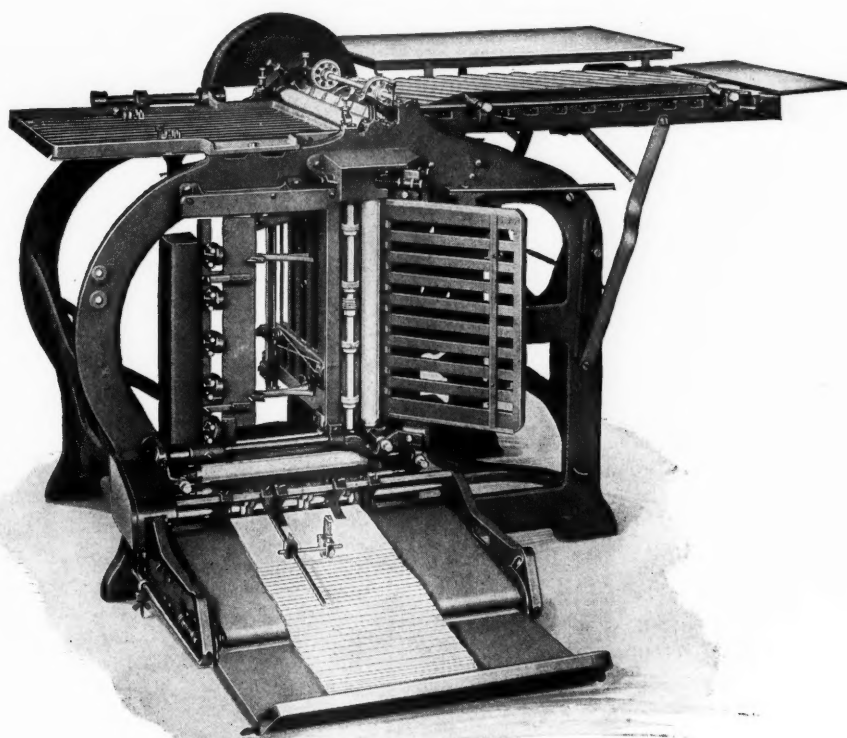
The Hickok Automatic Paper-Feeder

**I**N May, 1844, W. O. Hickok started to manufacture Bookbinders' Machinery. As this firm has been in continuous business for seventy-five years, we wish to thank the bookbinding and ruling trade for their patronage and trust that we may continue to have their confidence as in the past.

THE W. O. HICKOK MFG. CO.

Harrisburg, Pa., U. S. A.

W. O. HICKOK, 3d President  
ROSS A. HICKOK, Sec. and Treas.



## Check up for just one month

the number of jobs that go through your plant which must be folded by hand—and figure the loss or excessive cost on them; and then check up the number of jobs you lost because you couldn't figure folding costs, with your present folding equipment, or by hand, low enough in competition—

## and the figures may surprise you

It's poor business to do anything by hand that can be done better and cheaper by machine. Because it eliminates the necessity for hand folding and does the work better and cheaper by machine, the Cleveland Folder has found "floor space" in hundreds of the best printshops and binderies. Owners say it's the most profitable machine they have.

*If your bindery report can stand improvement, it will pay you to install the Cleveland. At least, you should investigate. It may point the way to better service and bigger profits.*

*Just Say When!*

# THE CLEVELAND FOLDING MACHINE CO.

GENERAL OFFICES AND FACTORY: CLEVELAND

Aeolian Building, New York  
The Bourse, Philadelphia

532 South Clark Street, Chicago  
161 Devonshire Street, Boston

The Manufacture and Sale of Cleveland Folding Machines in Canada, Newfoundland and all Countries in the Eastern Hemisphere are controlled by the Toronto Type Foundry Co., Limited, Toronto, Ont., Canada.

# *The* PREMIER

TWO-REVOLUTION 4-ROLLER PRESS

# *The* WHITLOCK PONY

TWO-REVOLUTION 2-ROLLER PRESS

# *The* POTTER OFFSET

ROTARY PRESS

# *The* POTTER LITHOGRAPH PRESS

# *The* POTTER ROTARY TIN PRINTING PRESS

*All Leaders in Their Fields*

*Let Us Tell You About Them*

## PREMIER & POTTER PRINTING PRESS CO., Inc.

SUCCEEDING THE WHITLOCK AND POTTER COMPANIES

1102 AEOLIAN BLDG., 33 West 42d Street

NEW YORK

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CHICAGO: 506 FISHER BLDG., 343 S. Dearborn Street

BOSTON: 720 RICE BLDG., 10 High Street

PITTSBURGH: 1337 OLIVER BLDG., Smithfield and Oliver Streets

ATLANTA, GA.: MESSRS. J. H. SCHROETER & BRO., 133 Central Avenue



# R O Y A L



## *Superfine Electrotyping*



Nowadays, original process color plates are seldom used for direct printing. The electrotypes is the medium through which the job gets to press; how successfully depends upon the electrotypes.

It is Royal's everyday task to get important color jobs to press—*successfully*. Royal furnishes the mediums—the electrotypes—through which the wonderful color originals of The Curtis

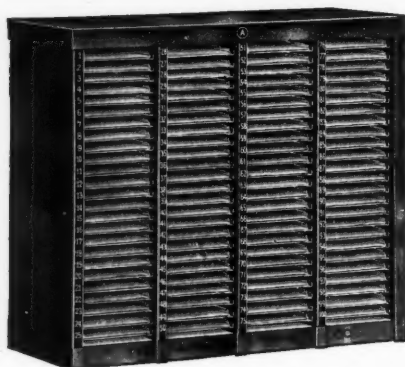
Publishing Company find their final expression on paper.

But this is only a part of our everyday work. Printers from far and near have experienced the value of such work as we do for Curtis, so they send *their* color originals, *their* fine black and white halftones to Royal.

We can accommodate more out-of-town customers. Orders from distant points convey a special responsibility which we like to accept.

### Royal Electrotypes Company

Philadelphia



# PAGE STORAGE

*An Ever Present Problem in the Composing-Room*

The illustration shows a unit style galley cabinet for storing pages on galleys; one of the most useful pieces of equipment ever designed for the printer.

The unit galley cabinet is only one of many forms of cabinets for storage of this kind. We also supply imposing-tables in convenient sizes, either completely equipped with galley storage space or with one side devoted to lock-up materials and the opposite side for galley storage, which makes an ideal arrangement.

Another convenient form of storage is in the shape of galley trucks on easy moving casters, which is especially desirable in the larger book and catalog offices.

*Send for complete illustrated circular of galley storage appliances.*

*Mailed free on request.*

## The Hamilton Manufacturing Company

*Hamilton Equipments are Carried in Stock and Sold by all Prominent Typefounders and Dealers Everywhere.*

Main Office and Factories, TWO RIVERS, WIS.

Eastern Office and Warehouse, RAHWAY, N. J.

**SERVICE** *to the* **USERS** *of Over* **8140**

# **Miller Machines**

is rendered by  
**73 Traveling Experts**

These representatives cover all parts of the country and are qualified, through years of experience, to co-operate with and assist Miller users in obtaining 100% results.

**This Service Is Gratis  
to Miller Users**

Write or wire Pittsburgh office for the expert in your district to visit your plant.

The test of time has placed the stamp of approval on MILLER FEEDERS and MILLER SAW-TRIMMERS, the greatest money-making devices offered the printer.

## **MILLER SAW-TRIMMER CO.**

PITTSBURGH, U. S. A.

*Permanent Branch Offices in*

ATLANTA

BOSTON

CHICAGO

DALLAS

NEW YORK

PHILADELPHIA

SAN FRANCISCO



## Photo-Engravings

HALF-TONE    LINE    COLOR

In the Trade Journals devoted to Advertising, Printing, etc., and in the addresses of men of standing in these crafts, there are more and more references to the proven value of

### COLOR ENGRAVINGS

Our own experience confirms this, particularly for Export trade. **Color Engravings** are being bought more largely than any previous time in our **thirty years'** experience of plate-making.

Our intimate relations with leading Advertising Agencies, Publishers and Printers keep us posted on all that is new and worth while in advertising illustrations, whether in **one or more colors**.

This knowledge is at your service, together with all that you get from the ordinary engraving house and at no greater cost. Why not test us out?

ETCHINGS, our house-organ, is a little publication full of practical suggestions. Is your name on the mailing list?

We are members of the Typothetae of America and are eager to co-operate with Printers in carrying out its plans.

H. A. GATCHELL, President

Established 1889

C. A. STINSON, Vice-President

## GATCHEL & MANNING

PHOTO-ENGRAVERS

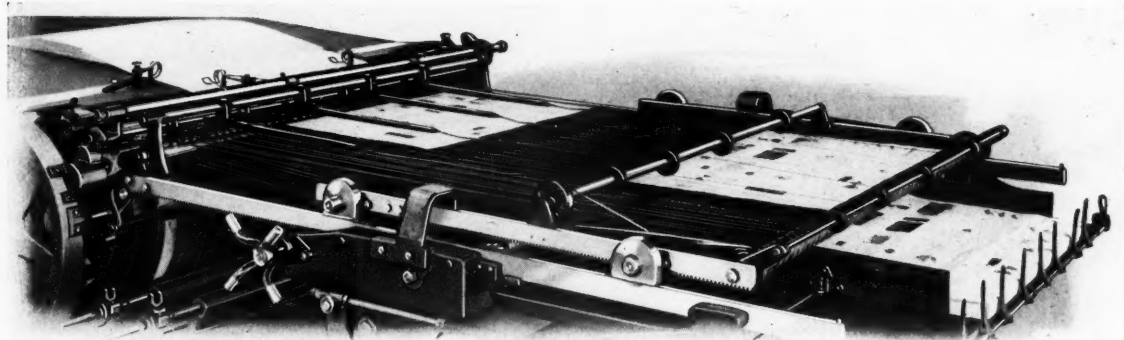
Opposite Old Independence Hall

PHILADELPHIA, U. S. A.



# B A B C O C K

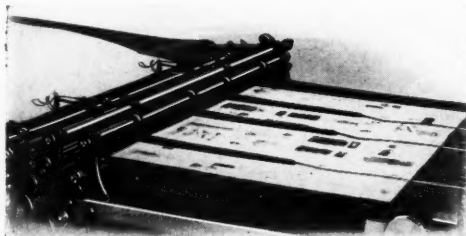
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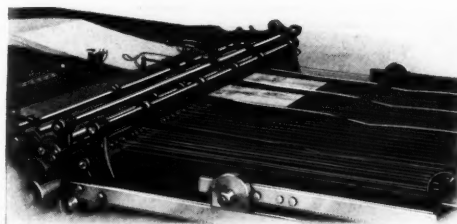
## *Two Time Saving Factors in the* **UNIVERSAL EQUIPMENT**

*On the BABCOCK "OPTIMUS," the fourth sheet is being printed as the first is covered, and the time consumed in travel from cylinder to jogger allows the ink to dry sufficiently to eliminate slip-sheeting in most cases. ¶ Each sheet, after leaving the cylinder, stops for one revolution in full view of the feeder, with nothing touching the printed surface. ¶ As the fourth sheet is being printed, the second drops lightly into the jogger, covering the first, directly over the fountain, in full view of the operator. Thus the color may be adjusted at any time without handling the printed sheet.*

**The BABCOCK "OPTIMUS" DELIVERY handles sheets of any size,  
to press capacity, and any weight, tissue to card,**



**Without  
Adjustment!**



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*Our Best Advertisements Are Not Printed — THEY PRINT!*

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**The Babcock Printing Press Manufacturing Company**  
NEW LONDON, CONN. NEW YORK OFFICE, 38 PARK ROW

Barnhart Bros. & Spindler, General Western Agents, Chicago, St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle.

John Haddon & Company, Agents, London, E. C.

Miller & Richard, General Agents for Canada: Toronto, Ontario, Winnipeg, Manitoba.

*Please Mention THE INLAND PRINTER When Writing to Advertisers.*

# NON-DISTRIBUTION



## Why It Pays the Printer



*It eliminates the investment in types and replaces it with a smaller investment in Monotypes with practically no depreciation. Joe B. Redfield, President K-B Printing Co., Omaha, Neb., says:*

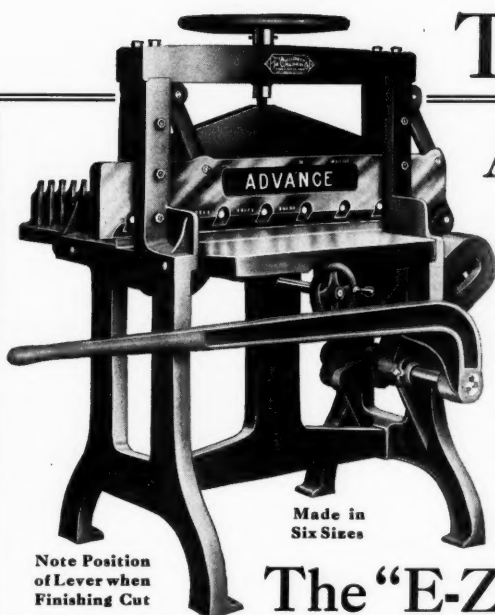
“We charge every hour that our Monotype puts in producing type and material to the hand composing room. Were it not for the fact that we have the Monotype Type-and-Rule caster, we would have an additional twenty thousand dollars tied up in foundry type. The depreciation on this alone would amount to five thousand dollars a year.”

LANSTON MONOTYPE MACHINE COMPANY  
PHILADELPHIA

NEW YORK, World Building  
CHICAGO, Plymouth Building

BOSTON, Wentworth Building  
TORONTO, Lumsden Building

Monotype Company of California, SAN FRANCISCO



Note Position  
of Lever when  
Finishing Cut

Made in  
Six Sizes

## The "E-Z" Cutter

**Advance Pony Cutters** are thoroughly practical small cutters and do accurate and rapid work. Hundreds of printers use them for their small jobs to release the larger cutter for heavy, large work. They are also used in the supply departments of Railroads, Insurance Companies, Banks, Public Service Corporations, etc.

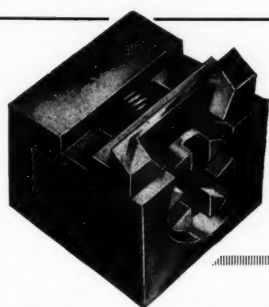
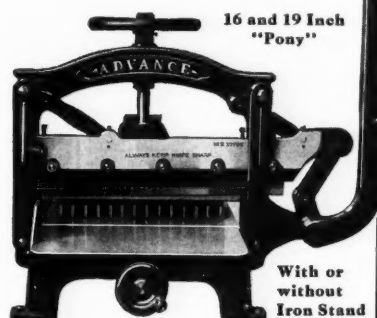
SOLD AND GUARANTEED BY ALL SUPPLY DEALERS.

# The Old Reliable

## Advance Lever Cutter in the lead for over 30 years

Made in Six Sizes, from the 16 and 19 inch Pony, with or without Iron Stand, to the sturdy 23¼, 26¼, 30 and 33 inch sizes as illustrated.

Powerful compound leverage; extra long, quickly adjusted interlocking back gauges; adjustable gibs in side frames; side gauges on both sides, both front and back; half-inch cutting stick with facilities for easy removal, are only a few features.



## Don't Say: "It Can't Be Done" Just Put It Up to Us

### Challenge Plate-Mounting Equipment

has solved the plate-mounting problems of many perplexed printers, big and little, and is the equipment you will eventually adopt, whether you do specialty work, book and magazine work, catalogs, booklets, fine color and register work, labels or post-cards. Many of our plate equipments are explained in detail in our illustrated free booklet:

### "Challenge Plate-Mounting Equipment"

WRITE US OR ANY DEALER IN PRINTERS' SUPPLIES

#### "Expansion" Plate-Mounting System

For Register and Book Work

#### The "Simplex" Block System

For Book and Magazine Work

#### Wilson Adjustable Patent Iron Blocks

For Catalog and One-Color Work

#### The "Challenge" Post-Card Blocks

Designed Especially for this Work

#### Challenge Electro and Stereo Blocks

The Popular and Best One-Piece Block

#### The Challenge Four-Section Register Blocks

With Built-in Art Register Hooks

Special Blocks for Special Uses Made to Order

**THE CHALLENGE  
MACHINERY CO.**

**Challenge  
creations**  
for  
Printers

HOME OFFICE AND FACTORY  
**Grand Haven, Mich., U. S. A.**

CHICAGO  
124 S. Wells Street

NEW YORK  
71 West 23d Street

# This Is the Signature Press

*(Compressed air operated)  
that increased output,  
saved space, and reduced  
bundling costs for these  
representative users:*

Sears-Roebuck & Company  
Chicago, Ill.

R. R. Donnelley & Sons Company  
Chicago, Ill.

W. F. Hall Printing Company  
Chicago, Ill.

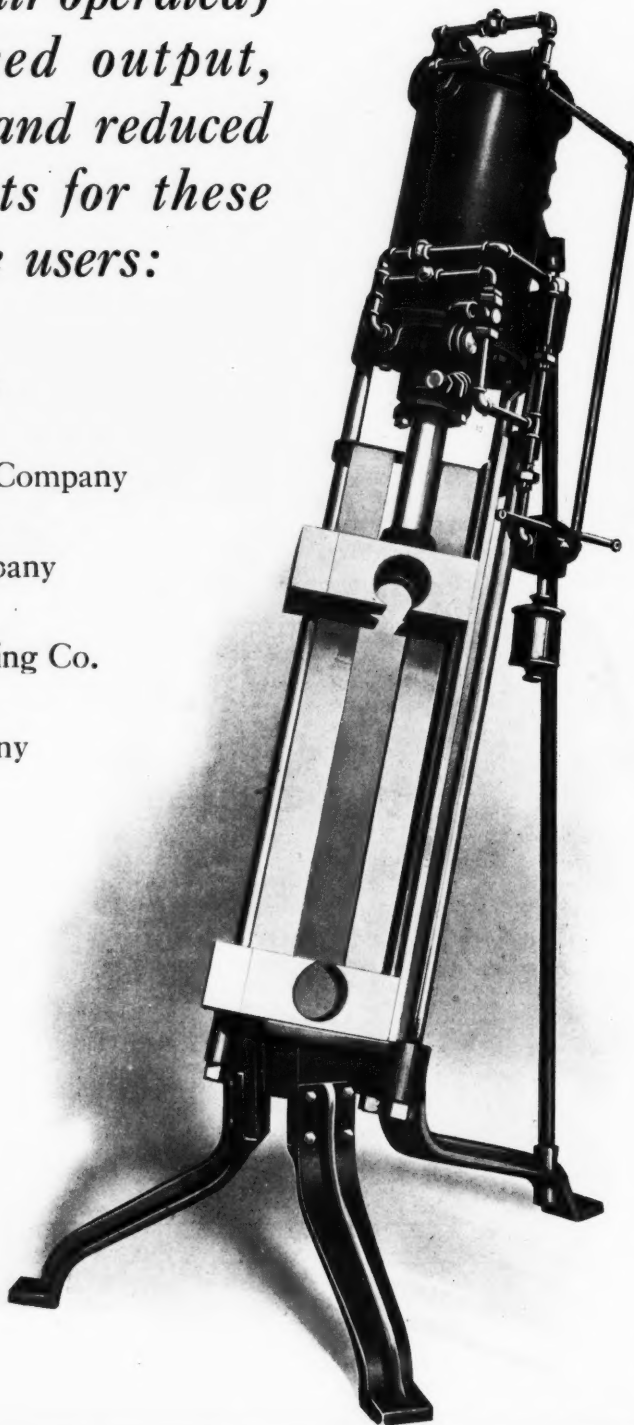
Woodward & Tiernan Printing Co.  
St. Louis, Mo.

Houghton, Mifflin Company  
Cambridge, Mass.

The details of how  
they did it are yours  
for the asking. Write  
us and we'll send  
complete information.

## **BERRY Machine Co.**

311 North Third Street  
ST. LOUIS, MO.

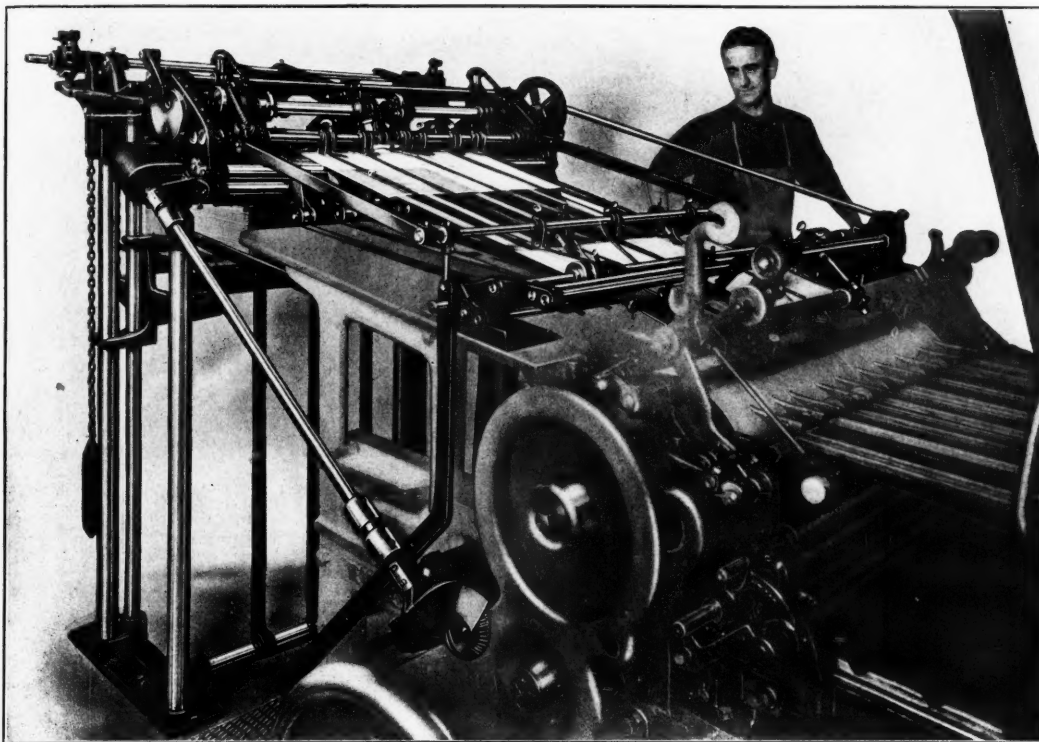




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# The New Dexter Automatic Combing Pile Feeder



**T**HIS new feeder combines the advantages of the combing feeder with those of the pile feeder. The sheets are combed into position for advancing unto the conveying tapes by a positive, automatic mechanical action. Each comber controls the side of the pile on which it operates and each side of the pile is elevated independently — thus overcoming the difficulties sometimes met with on account of variation in stock.

The pressure exercised by the combing mechanism is automatically controlled by the sheet on which it is operating. Consequently the feeder will handle without skipping, and without feeding more than one sheet at a time, any weight of stock from French folio to 10-point cardboard. An imperfect or torn sheet at the press drop guides automatically trips the press. The entire machine is exceedingly simple, sturdily constructed, and quickly adjustable to various sheet sizes. It insures accurate register, requires but little additional power, and operates efficiently at any speed up to the maximum capacity of the press.

The feeder can be thrown back for make-ready and hand feeding in one minute without disturbing top-rops or tapes.

Included in the equipment are a simple, efficient registering device and a combined slow-down and sheet-straightening mechanism.

The feeder is built to fit presses in bed sizes from 22 x 28 to 39 x 53 and will handle sheets down to 11 x 17 on all size presses.

## DEXTER FOLDER COMPANY NEW YORK

*Folders, Cross Continuous Feeders, Reloading Feeders, Inserting, Covering and  
Wire-Stitching Machines.*

CHICAGO

PHILADELPHIA

DETROIT

BOSTON

DALLAS

ATLANTA

TORONTO

SAN FRANCISCO

# Reliable Printers' Rollers

## Sam'l Bingham's Son Mfg. Co.

**CHICAGO**

636-704 Sherman Street

**PITTSBURG**

88-90 South 13th Street

**ST. LOUIS**

514-516 Clark Avenue

**KANSAS CITY**

706 Baltimore Avenue

**ATLANTA**

40-42 Peters Street

**INDIANAPOLIS**

151-153 Kentucky Avenue

**DALLAS**

1306-1308 Patterson Avenue

**MINNEAPOLIS**

719-721 Fourth St., So.

**DES MOINES**

609-611 Chestnut Street

**CLEVELAND, OHIO**

1285 West Second Street

**SPRINGFIELD, OHIO**

Shuey Factories Building

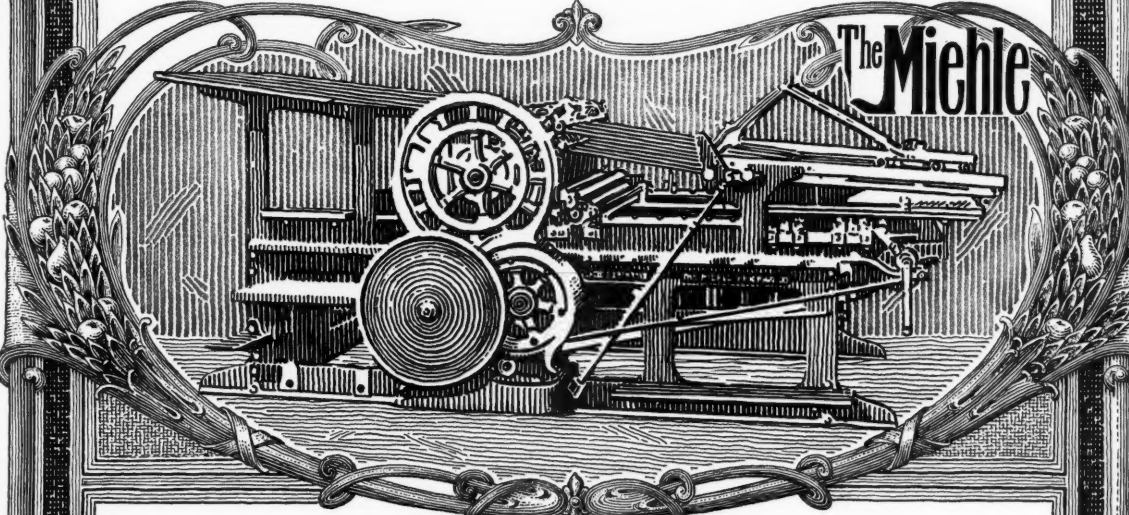
## "Nothing Venture, Nothing Have"

**T**HE printer who puts off the purchase of a cylinder press until he cannot possibly do without it is not likely ever to own one.

And, all the while, he sees his more far-sighted competitors adding to their equipment and increasing their profits.

"Nothing venture, nothing have" is as true today as ever.

In the case of investing in a Miehle, the venture is amply justified by the success of those who have purchased over 11,000 of them.



**MIEHLE PRINTING PRESS & MFG. CO.**  
Fourteenth and Robey Streets, Chicago

*Sales Offices in the United States*

CHICAGO, ILL., 1218 Monadnock Block	PHILADELPHIA, PA., Commonwealth Trust Bldg.	BOSTON, MASS., 176 Federal St.
NEW YORK, N. Y., 2840 Woolworth Bldg.	DALLAS, TEX., 411 Juanita Bldg.	SAN FRANCISCO, CAL., 401 Williams Bldg.
ATLANTA, GA., Dodson Printers Supply Co.	DISTRIBUTORS for CANADA: Toronto Type Foundry Co., Ltd., Toronto, Can.	

**YOU NEVER HEARD OF A MIEHLE BEING SCRAPPED.**

*Please Mention THE INLAND PRINTER When Writing to Advertisers.*



**W**E are now building Seybold and Oswego Cutters in our large factory at Dayton and are prepared to give the friends of Oswego Products, as well as our own good friends and patrons, the very best SERVICE.

Our plant is specially equipped with all the most modern appliances to facilitate the building of Paper Cutting Machinery and to produce the most accurate products in large quantities. The highest quality of materials and workmanship will be built into both Seybold and Oswego Cutters and the same broad guarantees will be given with each machine leaving our plant.

The various features of both Seybold and Oswego Cutters have been brought to your attention through advertisements in this paper for many years and we believe you are familiar with the machines, but we strongly urge you to send for descriptive matter which will explain in detail the construction and operation of these machines.

---

## THE SEYBOLD MACHINE COMPANY

Main Office and Factory, DAYTON, OHIO, U. S. A.

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### BRANCHES AND AGENCIES:

CHICAGO.....	THE SEYBOLD MACHINE COMPANY, C. N. STEVENS.....	112-114 W. HARRISON STREET
NEW YORK.....	E. P. LAWSON COMPANY, Incorporated.....	151-163 W. 26TH STREET
ATLANTA.....	J. H. SCHROETER & BRO.	TORONTO.....THE J. L. MORRISON CO.
SAN FRANCISCO.....	SHATTUCK-NY & BICKFORD, Inc.	WINNIPEG.....TORONTO TYPE FOUNDRY CO., Ltd.
	TORONTO.....	TORONTO TYPE FOUNDRY CO., Ltd.





(12)

## NUREX

*permits*

taking several leaves from any part of tablet without tearing the tablet in two. *No glue preparation will permit this.*

*Order a trial gallon today from your supply house, and when used up you will be convinced that the only tabbing compound is NUREX.*

**THE H. D. LEE HARDWARE COMPANY**  
SALINA, KANSAS

# NUREX TABBING COMPOUND

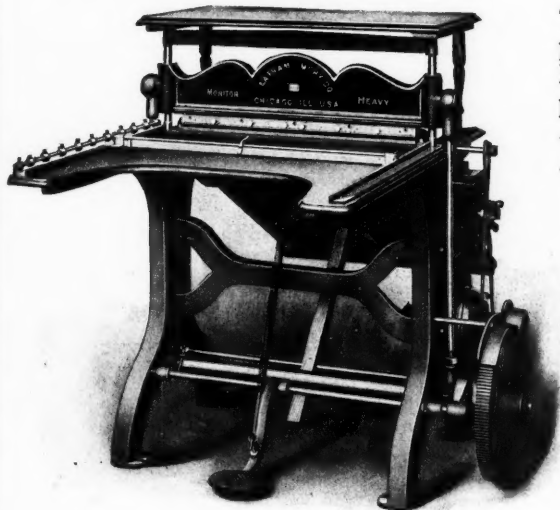
**offers the printer and binder complete satisfaction in tabbing, because of these 12 big advantages over hot glue:**

- (1) NUREX must not be heated.
- (2) NUREX is applied cold with no waste of time.
- (3) NUREX never deteriorates in the container.
- (4) NUREX that accumulates on the padding table can be redissolved and used again.
- (5) NUREX dries in from five to seven minutes to the coat.
- (6) NUREX never becomes sticky on the pad.
- (7) NUREX never becomes brittle in dry weather.
- (8) NUREX may be tabbed and cut in gangs without breaking under the knife.
- (9) NUREX can always be thinned when too thick without injury to the compound.
- (10) NUREX eliminates the use of cheese cloth or paper supers.
- (11) NUREX retains its strength and elasticity on the pad for from three to five years.

Furthermore, NUREX provides the same advantages over cold glues, except, of course, as regards the saving of time required for heating hot glues. There is no cold glue on the market that does not thicken with exposure and when once set can not be thinned and has to be thrown away.



## Speed Combined with Durability



This is what every buyer looks for when purchasing a Round-Hole Perforator. For this reason there has been an unprecedented call for

### Monitor Extra Heavy Perforators

Equipped with Feed Gauge and Back-Roll Delivery makes it possible to perforate any number of parallel lines of perforation at one handling of the stock through the machine, thereby giving the necessary speed.

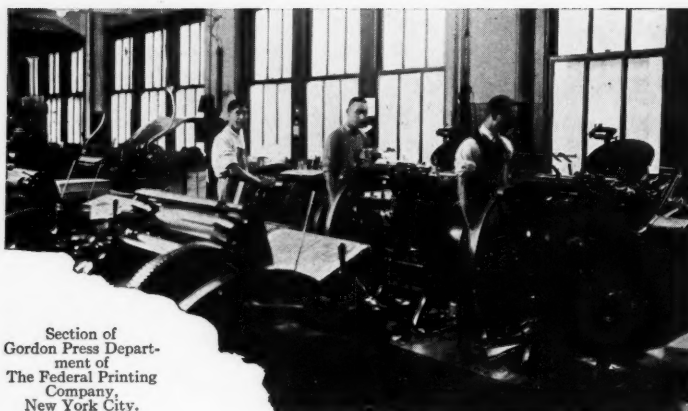
Our specially hardened Die Plate makes it the most durable machine on the market.

## LATHAM MACHINERY COMPANY

45 Lafayette St.  
NEW YORK

Ann and Fulton Sts.  
CHICAGO

130 Pearl St.  
BOSTON



Section of  
Gordon Press Depart-  
ment of  
The Federal Printing  
Company,  
New York City.

## The Federal Printing Co.

The Federal Printing Company is one of the largest establishments in New York, and like other shops, its Gordon pressroom is one of the busiest departments of the plant. Two of the Gordons are equipped with automatic feeders.

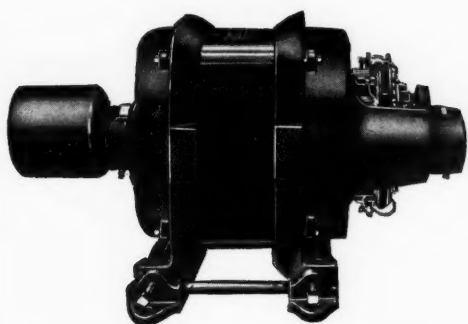
For volume of money-making printing Chandler & Price Gordon Presses HAVE NO EQUAL.

*Write for book "The Profit in Printing."*

# Chandler & Price

## Presses

The Chandler & Price Co., Cleveland, Agencies in All Principal Cities



You can always fit the  
Speed to the Job with the  
**KIMBLE**  
*Variable Speed    Alternating Current*  
**MOTOR**

The Kimble Friction-Drive Job-Press Motor gives the press a speed-range of from 500 impressions per hour up to maximum operating limit of the press.

Any speed is available at any moment, from the highest to the lowest, by varying the position of the foot-lever.

And at *every* speed below maximum you save money, because KIMBLE Printing-Press Motors reduce the current consumed in almost direct proportion to reduction in press speed.

Saving in current bills and increase in output per press per hour effect an average saving of 25% compared with line-shaft drive or 20% compared with ordinary alternating-current motors.

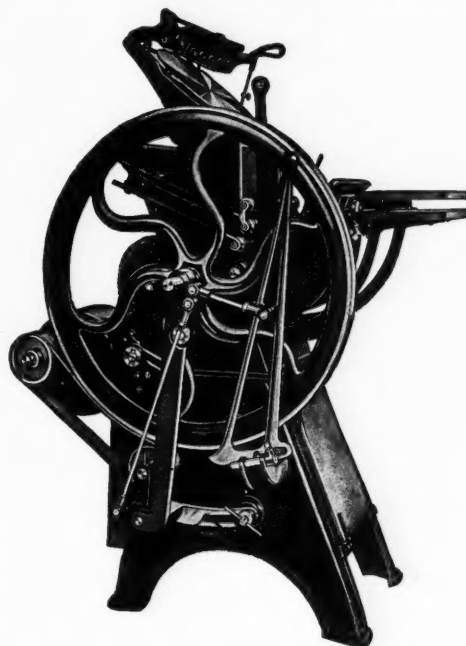
Send for our Bulletin on  
Kimble Motors for Job-Presses,  
Cylinder Presses, Monotypes,  
Stitchers, Folders,  
etc., etc.



*For Sale by all Typefounders and Dealers in  
Printers' Supplies.*

**KIMBLE ELECTRIC CO.**  
635 North Western Avenue  
CHICAGO

For the Small Work  
*Economically and Quickly Done—*  
**THE PEARL PRESS**



**Six Strong Points of the Pearl Press**

- 1. SPEED.**—not limited. Can be run by foot power 2,500 per hour, and fed easily. With electric or steam power applied this speed can be considerably exceeded on short runs.
- 2. Easy Operation.**—Being perfectly balanced and free from all superfluous iron the Pearl requires the minimum of power for operation. It is easy to "kick." A splendid press for breaking in apprentices.
- 3. Durability.**—Will last a lifetime with proper care in oiling, and there can never be any lost motion to cause bad register or slurring. Cost of repairs very low.
- 4. Strength.**—It is amply strong for all classes of commercial work within the capacity of its chase and for small half-tone work.
- 5. Noiseless.**—Even at the highest attainable speed it is free from noise or jar. Can be run in an office building without disturbing the occupants.
- 6. Cost.**—There is no investment in the way of printing machinery that will pay better in any job-printing office than a Pearl Press, because of its small first cost, great producing capacity and immunity from breakages. The lowest priced power-press on the market.

**Golding Manufacturing Co.**  
Franklin, Massachusetts

Golding Jobbers, Paper-Cutters, Tools

FOR SALE BY THE  
**AMERICAN TYPE FOUNDERS CO.**  
*Also Type Foundries and Dealers Generally*

# PRINTERS' NEW-TONE FURNITURE

MADE IN THE WORLD'S GREATEST WORKSHOP — PHILADELPHIA



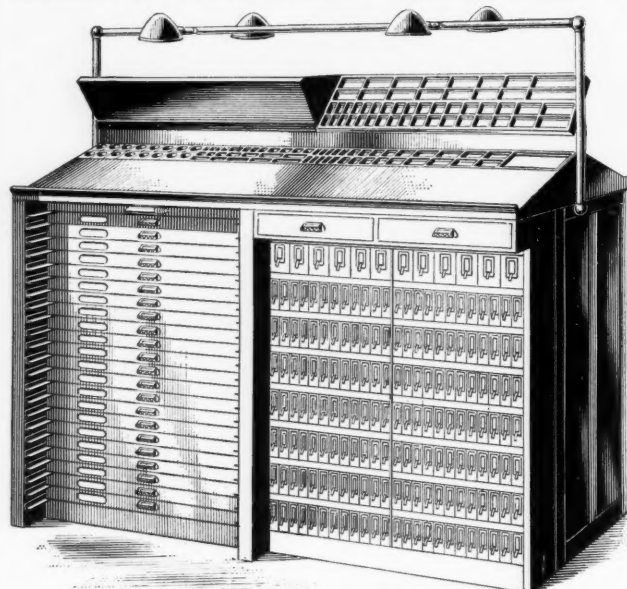
## Kramer Woodworking Co. Inc.

CONTINUOUSLY SINCE 1797

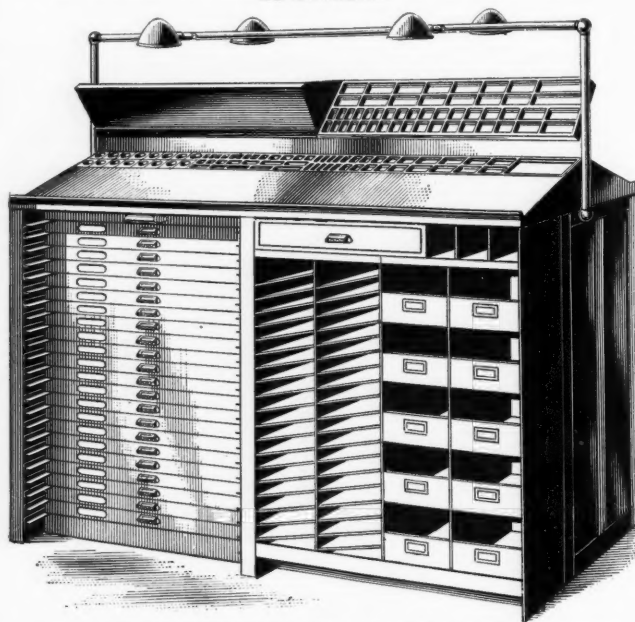
FOURTH AND LEHIGH AVENUE, PHILADELPHIA

**Kramer's New-Tone Printers' Furniture is an Evolution in Printing-Office Equipment**

**— Designed and Manufactured under the Personal Supervision of Mr. F. M. Bashelier and Mr. Anton Kaufman.**



**DISPLAY COMPOSITION NEW-TONE CABINET No. 201.**  
Both sides alike. For two compositors. Contains 44 cases, 432 steel sort boxes, four blank drawers.



**DISPLAY COMPOSITION NEW-TONE CABINET No. 210.**  
Both sides alike. For two compositors. Contains 44 cases, 10 open bins for spaces and quads, 40 compartments for machine rule and border, four blank drawers.

**Originators of Modern Wood Furniture**  
**Inventors of Printers' Steel Furniture**

### WHO'S KRAMER?

Kramer has been Philadelphia's successful and artistic woodworking institution since 1797. One hundred and twenty-two years without interruption, and a record for doing things well.

### Our Authority for Soliciting Your Confidence and Patronage

Associated with Mr. F. Leighton Kramer are Mr. F. M. Bashelier and Mr. Anton Kaufman, the men who modernized Printers' Furniture when they established and operated The Tubbs Mfg. Co. of Ludington, Mich. Tubbs' designs and product gained an international reputation. The business was sold in 1909. The same year these gentlemen invented printers' steel furniture, and in 1910 manufactured the first steel furniture ever produced. An alliance was formed with the Keystone Type Foundry, Philadelphia, and the plant was built under the direction of Mr. Bashelier, who designed the special machinery with which steel furniture was developed to a high standard. Practically all designs of Printers' Furniture in use today, and the plan of preparing individual layouts and treating each office separately, originated with Mr. Bashelier. Printing institutions and newspaper offices in most every city in the Union bear testimony to his work.

### Our Engineering Department

is at your service. Let us consult with you on any difficulties you may have in your mechanical departments.

**Our Selling Plan** All transactions direct with the printer; affiliated with no other corporation or institution.

Orders covering New-Tone Printers' Furniture of any description and for any purpose supplied with unusual promptness.

We solicit your consideration and business, based on Service, Individual Attention and High Quality of Our Product. We guarantee superiority.

**No Amateurs in Our Engineering Department**  
**All Men of Long Experience**



# THE SCOTT

## Two-Color SHEET-FEED Rotary Press

*With Printed-Side-Up Delivery.*

Class M. C.



### Color Printers, Attention!

as we desire to draw your attention to the Scott Two-Color Sheet-Feed Two-Revolution Press that prints sheets up to 46x60 or 46x70 inches in two colors at any speed up to 2,800 sheets per hour.

#### The Plate and Impression Cylinders

are accessible for plating the press and for making ready purposes. The plate cylinders are spirally grooved, making it possible to plate the press quickly, also facilitates making register on same.

#### There Is a Thorough Ink Distribution

which is very important. The form-rollers ink the form twice for each printing. Each inking apparatus is mounted on a carriage which is movable from the plate-cylinders, making cylinders accessible for operators.

*If interested, write for further information.*

## WALTER SCOTT & COMPANY

Main Office and Factory:

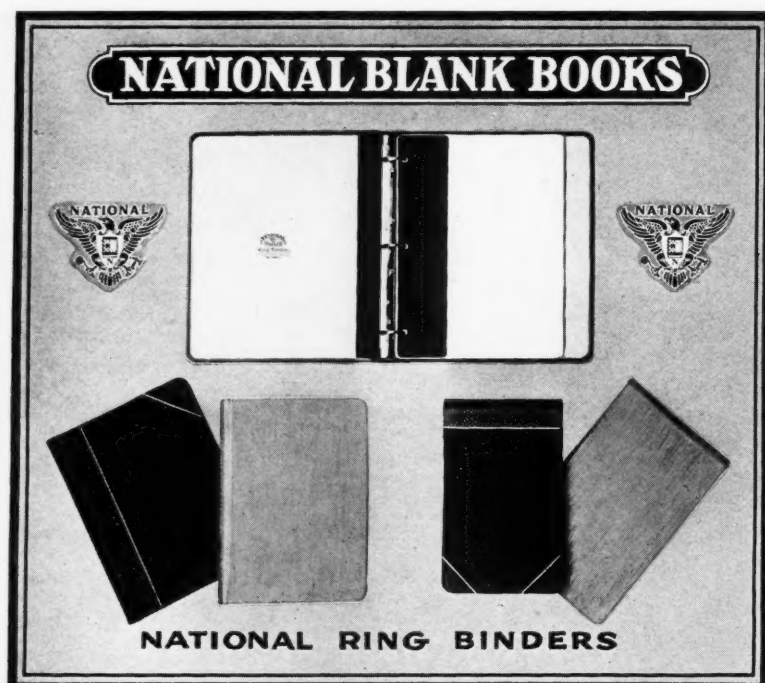
PLAINFIELD, NEW JERSEY, U. S. A.

NEW YORK OFFICE: Brokaw Bldg., 1457 Broadway at 42d Street

CHICAGO OFFICE: Monadnock Block

CABLE ADDRESS: Waltscott, New York

CODES USED: ABC (5th Edition) and our own



**B**UYERS of National Blank Books have the satisfaction of knowing that they are getting carefully tested, thoroughly practical, scientifically constructed books. The Eagle Trademark guarantees the best in blank book construction.

Ring Books in every style, size and shape are found in the National list, at a range of prices to fit every requirement.

*May we send you an illustrated folder of National Ring Books, with prices?*

**NATIONAL BLANK BOOK CO., Holyoke, Mass.**

## Insurance *Against* Curling

Why take any chances of losing particular customers by using inferior grades of Gummed Paper?

You are protected against curling and caking when Ideal Guaranteed Flat Gummed Papers are used.

This Label on



Every Package

**LEADERS IN GUMMED PAPER TRADE FOR SEVENTY YEARS**

INQUIRIES FROM THE TRADE SOLICITED

**IDEAL COATED PAPER COMPANY**

*Mills and Main Office, BROOKFIELD, MASS.*

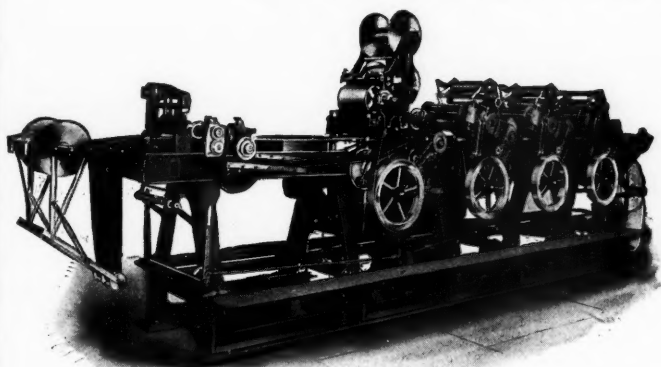
**CHICAGO**

**NEW YORK**

**CINCINNATI**

# New Era Multi-Process Press

**This is the Era of Specialists  
This is the Press for Specialties**



This press has standard sections to print three colors on the face and one on the back of the stock, and slitters, punch head and rewind.

**5,000—8,000 IMPRESSIONS PER HOUR**

**Can Be Assembled to Print in ANY  
NUMBER of COLORS on ONE or BOTH  
SIDES of stock**

**Uses Flat Plates or Type**

**Automatic Roll Feed**

**Rigid Impression Easy Make-Ready**

**Splendid Distribution**

**Attachments to Punch, Perforate, Cut to  
Size and a Great Variety of  
Other Operations**

**ONCE THROUGH THE PRESS  
COMPLETES JOB**

**Prompt Deliveries of Work Mean  
Pleased Customers**

Ask us what we can do for you along the line that you are considering specializing in, sending samples to show the operations so that we can quote you on a suitable Multi-Operation Press for your work.

**Built by The Regina Company** Manufacturers of  
High-Grade Specialties  
217 Marbridge Building, 47 West Thirty-Fourth Street, New York City

## More Catalogues

*will be printed this year than for years past.*

Photo-engravers the country over are now busy, many of them working overtime and Sundays, preparing illustrations for forthcoming catalogues.

The cream of this business, which is in sight, is going to go to printing-plants equipped to make right prices on catalogue work.

May we *show you* how you can increase the efficiency of your present Linotype or Intertype apparatus so that you can secure catalogue printing at a profit?

This information will prove of value to you for it solves the problem of cutting production costs, instead of cutting selling prices.

**Just fill in and mail coupon opposite and we will submit the proof.**

*Without cost or obligation to you, of course.*

**Matrix Ruled Form & Tabular Co.**  
Touraine Building, Fort Worth, Texas

**Matrix Ruled Form and Tabular System**  
Touraine Bldg., Ft. Worth, Texas

Gentlemen:

Please furnish me with evidence showing how to secure profitable catalogue printing work.

Name.....

Address.....

Town.....State.....

Kind of Slug-Casting Machine.....  
(Intertype or Linotype)

# Manufacturers—Sell in Great Britain!



HIS long-established printers' supply house, maintaining extensive showrooms and operating an efficient selling organization, seeks the agencies for American-made machinery, equipment and supplies essential or advantageous to the printing, box-making, and allied trades.

## We Can Guarantee Excellent Business For Good Products

British printers, handicapped for over four years by the restrictions forced by the war, anxiously await the opportunity to install items of American-made equipment of recognized merit.

As one of their leading engineers, supply houses, and manufacturers of printers' rollers and printing-inks, we are daily asked to fill the gap between them and the American manufacturer.

In addition to our facilities for handling agencies in a profitable and satisfactory manner, as outlined above, we can offer manufacturers the advantages of our goodwill, developed by years of careful and conscientious service in behalf of our trade.

*An association with this reliable house, therefore, should prove an asset for any manufacturer. Let us know what you have; we will give you our opinion of the possibilities for building up a trade with it in Great Britain.*

## WALKER BROS.

(Usher-Walker, Ltd.)

Engineers and Dealers in Machinery and Sundries  
for the Printing, Box-Making and Allied Trades

Main Offices and Showrooms, 33 Bouverie  
St., Fleet St., London (E. C. 4), England





## MUNICIPAL BONDS

### Free From Federal Income Tax

We offer, subject to prior sale, the following bonds, all of which are carefully selected securities of communities which have stood rigid investigation:

Issue.	Rate.	Interest Dates.	Maturities.	Yield, About.
Portland, Oregon, Auditorium .....	4%	Mar. 1 - Sept. 1	Mar. 1, 1946	4.70%
Wapello County, Iowa, Bridge Funding .....	4 $\frac{3}{4}$ %	May 1 - Nov. 1	Nov. 1, 1936 - 1937	4.70%
Wapello County, Iowa, Road Funding .....	4 $\frac{3}{4}$ %	May 1 - Nov. 1	May 1, 1933 - 1936	4.70%
Wapello County, Iowa, Funding .....	5%	May 1 - Nov. 1	Nov. 1, 1929 - 1931	4.70%
Wapello County, Iowa, Bridge Funding .....	5%	May 1 - Nov. 1	Nov. 1, 1931 - 1933	4.70%
Ottumwa, Iowa, Funding .....	5%	Jan. 1 - July 1	Jan. 1, 1930 - 1935	4.75%
Dakotah City, Iowa, School District .....	5%	Apr. 1 - Oct. 1	Apr. 1, 1927 - 1937	4.80%
Oakland, Iowa, Water .....	5%	June 1 - Dec. 1	Dec. 1, 1925 - 1938	4.80%
Fayette County, West Virginia, Fayetteville Magisterial Dist., Road .....	5%	Jan. 1 - July 1	July 1, 1931 - 1948	4 $\frac{3}{4}$ %
Lawrence County, Tenn., Road .....	5%	June 1 - Dec. 1	June 1, 1933 - 1955	4 $\frac{3}{4}$ %
McKenzie County, N. D. ....	6%	Apr. 1 - Oct. 1	Apr. 1, 1923	5%
Floyd County, Iowa, Drainage .....	5 $\frac{1}{2}$ %	Jan. 1 - July 1	Jan. 1, 1924 - 1927	5%

Complete information concerning these issues will be furnished upon request.

Investment Department

## Union Trust Company

Madison and Dearborn Sts., Chicago

## Buyers of Electrotypes

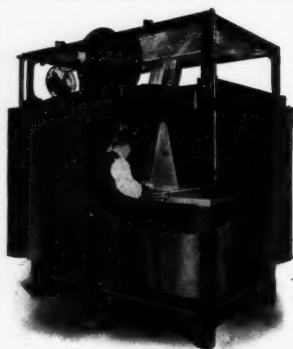
will find our plant properly equipped  
and our organization well formed and  
trained to give them unusual service  
and quality in furnishing their elec-  
trotyping requirements.

## RURALIST PRESS, Incorporated

ELECTROTYPE DEPARTMENT

116-118 EAST HUNTER STREET

ATLANTA, GEORGIA



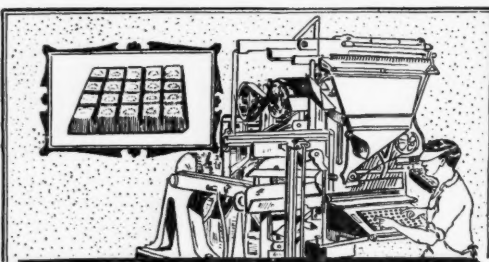
Your pressroom will produce more impressions with the same presses, pressmen and feeders if you make up the forms by

## The Taylor Registering Projector

and the forms will be made up easier and at less cost than by the old rule-of-thumb methods.

Cut down the make-ready time by eliminating your registering troubles.

**THE TAYLOR REGISTERING PROJECTOR CO.**  
927 Linden Avenue BALTIMORE, MARYLAND



### Beyond Comparison

**T**YPE metals that are carefully refined to remove copper, zinc, arsenic and other impurities will cause less clogging in the casting machines.

### M. & E. Type Metals

are expertly refined and will retain their original proportion of ingredients for a long time.

They flow freely and cast perfectly. This results in the production of distinctively clear-cut printing.

*Used by many leading newspapers, composition concerns and the United States Government.*

**Linotype—Monotype—Typograph—  
Electrotype—Stereotype—Autoplate—  
Composetype—Foundrytype and Special type**

**IMPORTANT!** Mark your inquiry for Dept. 27.

### MERCHANT & EVANS CO.

2013-2035 Washington Avenue, Philadelphia, Pa.

*Offices and Warehouses:*

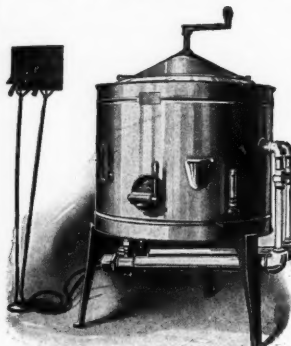
New York Wheeling  
Cleveland St. Louis



Chicago Baltimore  
Atlanta Kansas City  
Philadelphia

**ADVANCE**

## Electric Glue Heaters



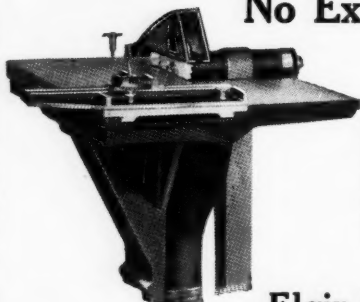
Do you know  
you can heat  
your glue with  
**ELECTRICITY**  
cheaper than  
with gas or  
steam?

Let us tell you about our complete line  
which most large binders are using and  
find a profitable investment.

*Complete information on request to*

### The Advance Machinery Co.

VAN WERT, OHIO



## No Excuse For That Accident On The Saw!

Just attach our

### IMPROVED SAFETY GUARD

Practical, easily attached to the Miller Saw, or saw for any metal work in composing-room, electrotyping and stereotyping departments. The man that operates the saw tells us our Improved Guard is a "dandy"—not a bit clumsy or in the way. He can really work better with it on. Plate glass top and sides, makes everything visible. Eyes safe from flying chips. No more cut and maimed fingers. All danger eliminated. Such concerns as Sears, Roebuck & Co., Hall Printing Co. and D. C. Cook Publishing Co. are among the satisfied users.

*Write us for price and full information*

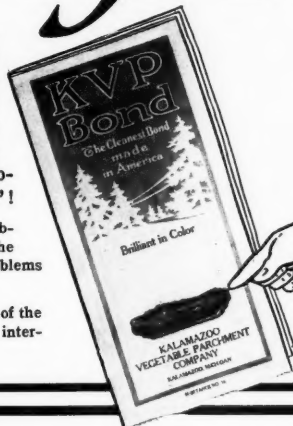
**Elgin Bending Machine Co., 565 Douglas Ave., Elgin, Ills.**

# What's that- - an Oyster?

The great, new KVP mill "lost" some of its detail in this second reproduction, and a genial friend of ours (at least he smiled like a friend) asked us, "What's that—an oyster?" Thank heavens he didn't ask us if it was "A hypoblastic vesicle of protoplasm"!

An oyster produces from its painful problem the pearl of great price. Like the oyster, we developed from one of our problems the "pearl of printing bonds."

We will not bore you with a discussion of the problem—but you certainly ought to be interested in KVP Bond.



## KVP Bond is a printer's pearl of LITTLE price

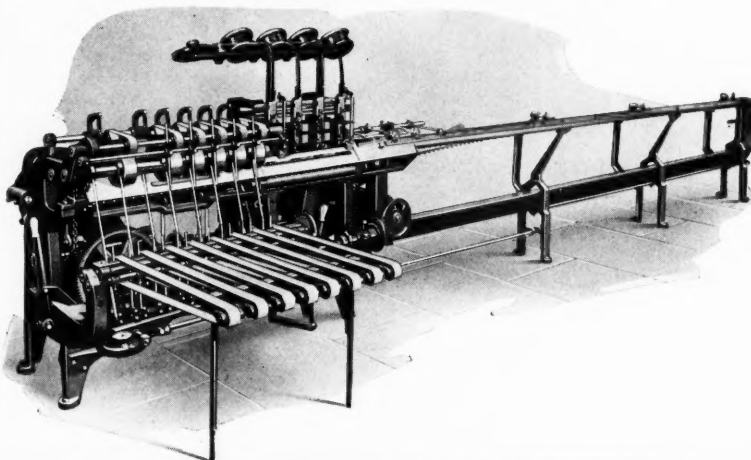
on which wonderful results are being produced with half tones. It is an inexpensive bond, beautiful in color and finish—just how well it prints up we'll show you if you write for booklet.

Don't you be an oyster!—open up and write.

## Kalamazoo Vegetable Parchment Company Kalamazoo, Michigan

Makers of Vegetable Parchment, Waxed and Bond Paper.

# CHRISTENSEN'S LATEST TYPE STITCHER-FEEDING MACHINE



Do not confuse this machine with our former machines as this is a new design.

Many in operation.

Any number of stitchers can be used.

High speed.

Easy adjustments.

It will save you labor and floor space.

## THE CHRISTENSEN MACHINE CO., *Racine, Wisconsin*

GEORGE R. SWART & CO., Eastern Agents, Marbridge Building, New York City

TORONTO TYPE FOUNDRY CO., Ltd., Canadian Agents,  
Toronto, Canada

CANADIAN-AMERICAN MACHINERY CO.,  
8 Bouverie St., London, E. C.



# THE PRESIDENT *of the* INTERNATIONAL

He has an eye for printing **Qualities**.

He has a mind for **Cost-Economy**.

He counts these as equations in the net **Result**—

$$Q + C E = \\ \text{RESULT}$$

"We have had more satisfactory results from the Autopress than from any machine we ever installed, and we are always ready to add any attachment or improvement to it that will show us a profitable result."

(Signed) A. B. CHAFFEE

President The International Railway Publishing Company  
MONTREAL, CANADA

Mr. Chaffee has written us the Result in clear, cogent language—a Result based upon demonstration of more than six years. It is the Result of the hundreds of printing houses that have equipped with Autopresses and "Baby" Cylinders.

The improvement Mr. Chaffee refers to is the Simplified Automatic Feed. It is an improved feed, marvelously effective—responsive as human fingers, instantly adjustable, without complex mechanism—and Economical.

*Write us for literature*

## The Fastpress Company, Inc.

2638-2640 Park Ave.

New York City

Cable: Autopress

Phones: Melrose 362-363



# Eliminate Lost Motion

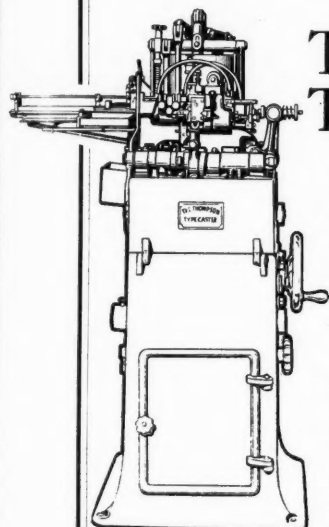
## MAKE YOUR COMPOSITORS' TIME 100% PRODUCTIVE

Your records undoubtedly show only two-thirds of your composing-room time as productive. The other third is unproductive—wasted in distribution and other operations which you can not sell.

Consider how an increase of 33⅓% in productive time would increase the capacity of your shop and lower your costs.

*The*

## Thompson Typecaster



*makes such an increase possible, for it provides a thorough Non-distribution System. Type, leads, slugs and rules made with the Thompson Typecaster enable you to equip each of your compositors with an adequate supply of the particular kind of material required for the work in hand. Time spent in hunting for sorts, leads, slugs and rules, and resetting lines because of short fonts, is saved and turned into profit.*

In so far as its own comprehensive product is concerned and in conjunction with line-casting machines, the THOMPSON TYPECASTER offers printers many distinct advantages in the operation of a thorough non-distribution system.

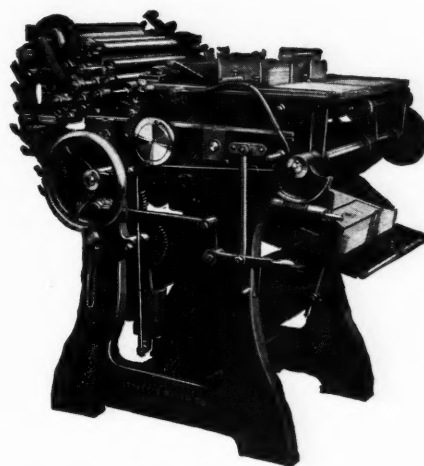
### *Made Faster, Cost is Less!*

Leads, slugs and rules are produced by the THOMPSON in endless strips at the rate of 600 feet per hour and are automatically cut to any desired length. Leads and slugs are made in any point size from two to twelve point inclusive. Rules of any face thickness and of any point body size from two to twelve point inclusive are likewise made.

*Interesting particulars, prices, etc.  
on request to*

**Thompson Type Machine Co.**

223 W. Erie Street, Chicago, Ill.



## THE HIGH-SPEED JOB-PRESS THAT BOOSTS PROFITS

For the general run of commercial printing, such as letter-heads, office forms, bills, folders, labels, cards, wrappers, etc., from 3" x 6" up to 14½" x 17½", install a

## STOKES & SMITH ROTARY PRESS

This press will deliver from 7000 to 8000 impressions per hour; work is delivered printed side up and always in sight of the operator. All parts are readily accessible; all operating parts and handles within arm's reach. The machine is extremely simple throughout, sturdily constructed, and meets hard, continuous service with lasting satisfaction. Write for catalogue and particulars of our trial offer.

## STOKES & SMITH COMPANY

Summerdale Avenue    London Office  
Philadelphia, Pa.        23 Goswell Road



# THE HOUSE OF HANSEN

190-192 Congress St.  
Boston, Mass.

HANSEN  TYPE  
Established 1872

535-537 Pearl St.  
New York City

**Q** This advertisement is made up solely to show a partial list of the large variety of excellent type faces produced by this foundry. All are shown on 18-Pt. body.

Graphic Arts Made in thirteen sizes, 6 to 72-Point  
**POPULAR** Faces Shown

Graphic Arts Italic Made in seven sizes, 6 to 24-Point  
**QUALITY** is *Superior*

Craftsman Old Style Made in thirteen sizes, 6 to 72-Point  
**LARGER** Dividends Paid

Craftsman Old Style Italic Made in seven sizes, 6 to 24-Point  
**MANIFEST** Great Ability

Craftsman Bold Made in thirteen sizes, 6 to 72-Point  
**DESIRABLE** Inventions

Craftsman Bold Italic Made in eleven sizes, 6 to 48-Point  
**STUDENT** Mechanical

Craftsman Bold Condensed Made in eleven sizes, 6 to 48-Point  
**REQUISITION** Order Blanks

Craftsman Bold Extra Condensed Made in thirteen sizes, 6 to 72-Point  
**EXTRA CONDENSED** Letters Shown

Gothic Condensed No. 400  
Made in thirteen sizes, 6 to 72-Point  
**PERFECTION** Attained

Medium Gothic No. 7  
Made in thirteen sizes, 6 to 72-Point  
**JOINT** Debate

Boston Gothic  
Made in eight sizes, 18 to 72-Point  
**COLOR** Plates

New York Gothic Made in thirteen sizes, 6 to 72-Point  
**MERITS** Confidence

Lining Gothic No. 18 Made in twelve sizes, 6 to 54-Point  
**SPECIMEN** of Gothic

Stippled Gothic Made in four sizes, caps only, 18 to 48-Point  
**SECURE** REPORT

Beacon Made in seven sizes, caps only, 10 to 36-Point  
**FINEST** METAL

Puritan Made in nine sizes, 8 to 48-Point  
**BEAUTY** Restored

Caslon Old Style No. 2 Made in fifteen sizes, 6 to 72-Point  
**ADMIRE** Caslon Types

Caslon Old Style Italic No. 2 Made in twelve sizes, 6 to 42-Point  
**SUPERB** and *Dignified*

Lining Caslon Fullface Made in thirteen sizes, 6 to 72-Point  
**HEADING** in News

Lining Caslon Fullface Italic Made in nine sizes, 6 to 36-Point  
**PRINTING** of Booklets

Caslon Fullface Condensed Made in thirteen sizes, 6 to 72-Point  
**FOUNDRY** Well Equipped

Crawford Made in twelve sizes, 6 to 48-Point  
**EXAMPLE** in Mathematics

Crawford Italic Made in eleven sizes, 6 to 48-Point  
**ADVERTISING** Business

Stratford Old Style Made in ten sizes, 6 to 48-Point  
**PROMINENT** Banker

Lafayette Text Made in nine sizes, 6 to 36-Point  
**Stylish and Refined**

Society Text Made in eleven sizes, 6 to 36-Point  
**Announcements** Printed

Card Text Made in six sizes, 8 to 24-Point  
**Great Millinery Sale**

Hampton Made in eleven sizes, 6 to 48-Point  
**RULE** Made

Cambridge Made in twelve sizes, 6 to 72-Point  
**QUICK** Method

New Cambridge Made in six sizes, 18 to 60-Point  
**PLEASE** Buyer

Mastodon Made in eleven sizes, 8 to 72-Point  
**RECOGNIZE** Mariners

Masterman Roman Made in ten sizes, 6 to 48-Point  
**NOBLEST** Roman

University Old Style Made in eleven sizes, 6 to 48-Point  
**YOUTHFUL** Diplomats

Lining National Roman Made in ten sizes, 6 to 36-Point  
**MODERN** Design

Hunnewell Made in eight sizes, 6 to 48-Point  
**GRAND** Rewards

**Q** It is interesting to note that this page shows 35 type faces which to produce the series required 28,676 characters.

BRASS RULE BORDER 2-PT. 500 4-PT. 606 6-PT. 678

# BLOMGREN BROS. & CO

DESIGNERS  
ENGRAVERS  
ELECTROTYPERS  
NICKELTYPERS  
LEAD MOULD  
PROCESS

512 SHERMAN ST.  
CHICAGO

Export orders intelligently executed on satisfactory terms of payment. Inquiries solicited.

# JAENECKE- AULT COMPANY

CHAS. H. AULT, PRESIDENT & TREASURER

## WHAT'S IN A NAME?

A LOT, IF BACK OF IT IS  
THREE-QUARTERS OF A  
CENTURY OF EXPERIENCE  
AND AN INTENSE DESIRE  
AND ABILITY TO MAKE THE  
BEST POSSIBLE PRODUCTS.

MANUFACTURERS OF  
FINE PRINTING & LITHOGRAPHIC INKS



FACTORY & EXECUTIVE OFFICES, NEWARK, N. J.  
BRANCHES: NEW YORK · CHICAGO · CLEVELAND  
Our goods can also be obtained from  
printers' suppliers everywhere

NOS Compound does away with the necessity of slip-sheeting. Why not try it?

# BURNERS

THAT CAN BE SPOKEN  
OF IN LARGE TYPE!

They Eliminate "Offset and Slip-sheeting"  
They Eliminate "Static"



No. 1 Burner  
for Front Delivery, printed  
side up, only

No. 2 Burner  
serves  
both deliveries



No. 3 Burner,  
an Overhead Burner, also  
serves both deliveries



The Economy, Efficiency and Satisfaction rendered by the JOHNSON PERFECTION BURNERS give them a  
Superiority that is of great advantage to their users. It Pays to Investigate.

THE JOHNSON PERFECTION BURNER CO.  
2187 EAST SECOND STREET, CLEVELAND, OHIO

Please Mention THE INLAND PRINTER When Writing to Advertisers.



VOL. 63, NO. 2

MAY, 1919

The Leading Trade Journal of the World in the Printing and Allied Industries

HARRY HILLMAN, EDITOR

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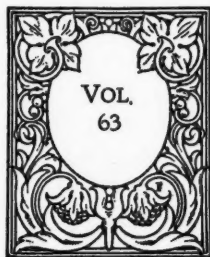
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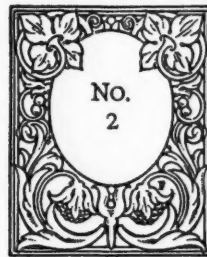


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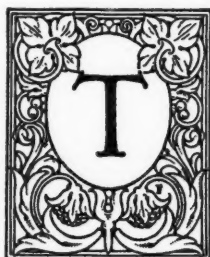
*The Leading Trade Journal of the World  
in the Printing and Allied Industries*



MAY, 1919

## UNIVERSAL SUBSTANCE NUMBERS FOR THE WEIGHTS OF PAPER

By N. J. WERNER



THE idea of applying so-called "substance numbers" to indicate (for purposes of comparison) the weights of paper, now adopted by the paper manufacturers, has met with a general welcome among printers, especially from those who have taken a few moments' time to study and to understand it. It is a real step forward in paper-making, in that it tends to eliminate many uncertainties that have hitherto bothered printers and other purchasers of paper. It is an advance in standardization—a thing that has heretofore not been very noticeable in the paper industry. The advantages of the idea are so evident it is unnecessary to enlarge upon them here.

But in the application of the idea there is room for criticism. It seems that the thought given to its working out for practice has not been sufficiently thorough and comprehensive to give us as yet the full value of its inherent goodness.

An article appeared in the last January issue of THE INLAND PRINTER, under the title of "The American Decimal System of Weights for Paper," and emanating from the Pulp and Paper Division of the War Industries Board, in which were demonstrated some of the discordancies of the present application of the idea in America. It clearly shows the lack of a "getting together" on the part of the manufacturers of various classes of paper and cardboard. Because of this lack of concerted work a number of kinds of paper-mill products have "substance numbers" which are not in accord with one another, and thus tend to establish

confusion, vitiating thereby the weight-number principle. For particulars, I would refer the reader to the article mentioned. I will, however, quote this sentence therefrom: "The 'substance' used for one class of paper has no relation to a similar 'substance' in another, and a weight that is substance in book-paper does not apply as a substance in other grades, such as manila, cover, or writing, etc."

As a substitute for this mixture of various sorts of substance numbers, the article advocates the adoption of a single system, to cover all varieties of paper. The system offered therein is based upon the weight of 1,000 pieces of paper each 1 inch square (or 1,000 square inches of paper). The substance is to be stated in thousandths of a pound, because of which the term "decimal" is applied to it. An accompanying table presents a series of substance numbers, ranging by 10's and 100's, from 30 to 700, and indicates roughly the corresponding weights (per 1,000 sheets and per ream) of various sizes and kinds of paper and cardboard now carried by the dealers. Now, this scheme is all right—as far as it goes. The defect in it is that it falls short of being what it should be.

It is remarkable that many men who are inclined to improve things and conditions have a very limited vision, with the result that the betterments they work out have limitations which render them valueless for general or universal application. In this age of the world the reformer or betterer of things should no longer restrict himself to local, provincial or insular areas of action, but should study to make the improvements beneficial to his fellow men everywhere upon the earth, that is, universal instead of local.

Metric Substance Numbers	Pound Factoring Numbers	Writings		Ledgers		Blotters		Covers		Index Bristols		Blanks		Bristols		Envelope		Fine Stationery		Wrapping Tissue		Manila Print		Book		Book	
		17x22		17x28		19x24		20x25		20½x24½		22x28		22½x28½		22½x30		21x33		480 Count		24x36		25x38		32x44	
		374 Sq. In.		476 Sq. In.		507 Sq. In.		507 Sq. In.		507 Sq. In.		616 Sq. In.		641 Sq. In.		675 Sq. In.		683 Sq. In.		864 Sq. In.		864 Sq. In.		950 Sq. In.		1408 Sq. In.	
		*M	†R	*M	†R	*M	†R	*M	†R	*M	†R	*M	†R	*M	†R	*M	†R	*M	†R	*M	†R	*M	†R	*M	†R	*M	†R
15	.0213																			18.4	8.9						
17½	.0249																			21.5	10.4						
20	.0284																			24.5	11.8						
22½	.032																			27.6	13.3						
25	.0356																			30.7	14.8						
27½	.0391																			33.8	16.2						
30	.0427	16	8																	36.9	17.7	36.9	18.5				
35	.0498	18.6	9.3																	43	20.7	43	21.5				
40	.0569	21.3	10.7																	49.2	23.6	49.2	24.6				
45	.064	24	12																	55.3	26.5	55.3	27.7	60.8	30.4	90.1	45.1
50	.0711	26.6	13.3																	61.4	29.5	61.4	30.7	67.5	33.8	100.1	50.1
55	.0782	29.2	14.6																	67.6	32.4	67.6	33.8	74.3	37.2	110.1	55.1
60	.0853	32	16																	73.7	35.4	73.7	36.9	81	40.5	120.2	60.1
70	.0996	37.2	18.6	47.4	23.7			49.8	24.9											86.2	43.2	86.2	43.2	94.6	47.3	140.2	70.1
80	.1138	42.6	21.3	54.2	27.1			56.9	28.5											96.3	47.2	96.3	49.2	108.1	54	160.2	80.1
90	.128	47.9	24	61	30.5			64	32											106.4	53.1	106.4	53.1	112.6	56.8	180.2	90.1
100	.1422	53.2	26.6	67.7	33.9			71.1	35.6											112.9	59	112.9	61.5	135	67.5	200.2	100.1
120	.1707	63.8	31.9	81.2	40.6			85.4	42.7											115.2	57.6	115.2	59.2	147.5	73.7	240.3	120.2
140	.1991	74.5	37.3	94.8	47.4			99.6	49.8											134.4	67.2	138	69	172	86	280.4	140.2
160	.2276	85.1	42.6	108.3	54.2			113.8	56.9											196.6	94.4	196.6	98.3	216.2	108.1	320.4	160.2
180	.256							128	64											221.2	106.2	221.2	110.6	243.2	121.6	360.5	180.3
200	.2845							142.3	71.2	144.2	72.1	175.2	87.6	182.4	91.2					245.8	118	245.8	122.9				
240	.3414					155.7	77.8	170.7	85.3			210.3	105.2	218.8	109.4							295	147.5				
280	.3983					181.6	90.8	199.2	99.6	202	101	245.3	122.6	255.3	127.7												
320	.4552					207.6	103.8					280.4	140.2	291.8	145.9												
360	.512							259.5	129.8	315.4	157.7	328.2	164.1														
400	.569									350.5	175.3																
450	.64									394.2	197.1																
500	.7112									438.1	219.1																

\*Weights in pounds per "mille" or 1,000 sheets.

†Weights in pounds per ream of 500 sheets.

‡Weights in pounds per ream of 480 sheets.

Table No. 1.—Metric Substance Numbers as Applied to the Sizes of Paper and Cardboard Now in Use.

I can not do otherwise than look upon this so-called "American" system as provincial; it does not commend itself for universal application. Any system based upon inches (or even pounds) must necessarily be a restricted one. While those who were responsible for the getting up of the scheme in question were about it they could just as easily have figured out one based upon the metric system—which would be equally well entitled to the sobriquet "decimal," perhaps more so. They would have then been in accord with

the Continental European practice of designating the substance of paper.

In this connection I will quote the following from the *British and Colonial Printer and Stationer* (London): "We can not help but think that, while warmly welcoming the attempt that is being made to institute substance numbers on the basis of inch thousandths, for specifying the thickness of boards, it would serve the domestic purpose equally as well and the requirements of the export trade an immense amount more,

Metric Substance Numbers	Pound Factoring Numbers	Writings—Plain, Linen and Bond		Writings, Fine Stationery and Cardboards		Cardboards, Blanks, Bristols and Document Manilas		Books, Periodicals, Posters, Manilas and Tissues		Books, Periodicals, Posters and Manilas		Covers		Covers	
		Format No. 11½		Format No. 12		Format No. 12½		Format No. 13		Format No. 13½		Format No. 12		Format No. 12½	
		16 x 22½ in. 360 Sq. In.		19 x 27 in. 513 Sq. In.		22½ x 32 in. 720 Sq. In.		27 x 38 in. 1026 Sq. In.		32 x 45 in. 1440 Sq. In.		20 x 28 in. 560 Sq. In.		23½ x 33 in. 775½ Sq. In.	
		*M	†R	*M	†R	*M	†R	*M	†R	*M	†R	*M	†R	*M	†R
15	.0213							21.9	11						
17½	.0249							25.6	12.8						
20	.0284							29.2	14.6						
22½	.032							32.9	16.5						
25	.0356							36.5	18.3						
27½	.0391							40.2	20.1						
30	.0427							43.8	21.9						
35	.0498	18	9	25.6	12.8			51.1	25.6						
40	.0569	20.5	10.3	29.2	14.6			58.4	29.2						
45	.064	23	11.5	32.8	16.4			65.7	32.9	92.2	46.1	35.8	17.9	49.6	24.8
50	.0711	25.6	12.8	36.5	18.3			73	36.5	102.4	51.2	39.8	19.9	55.2	27.6
55	.0782	28.2	14.1	40.1	20.1			80.8	40.2	112.6	56.3	43.8	21.9	60.7	30.4
60	.0853	30.8	15.4	43.8	21.9			87.6	43.8	122.9	61.5	47.8	23.9	66.2	33.1
70	.0996	35.9	18	51.1	25.6	71.7	35.9	102.1	51.1	143.4	71.7	55.7	27.9	77.2	38.6
80	.1138	41	20.5	58.4	29.2	81.9	41	116.8	58.4	163.9	82	63.7	31.9	88.3	44.2
90	.128	46.1	23	65.7	32.8	92.2	46.1	131.3	65.7	184.3	92.2	71.7	35.9	99.3	49.6
100	.1422	51.2	25.6	73	36.5	102.4	51.2	145.9	73	204.8	102.4	79.7	39.9	110.3	55.2
120	.1707	61.5	30.8	87.6	43.8	122.9	61.5	175.1	87.6	245.8	122.9	95.6	47.8	132.4	66.2
140	.1991	71.7	35.9	102.2	51.1	143.4	71.7	204.3	102.2	286.7	143.4	111.5	55.7	154.4	77.2
160	.2276	82	41	116.8	58.4	163.9	81.9	233.5	116.8	327.7	163.9	127.4	63.7	176.5	88.3
180	.256			131.3	65.7	184.3	92.2	262.6	131.3	368.6	184.3	143.4	71.7	198.5	99.3
200	.2845			145.9	73	204.8	102.4	291.9	145.9	409.7	204.8	163.9	81.9	220.6	110.3
240	.3414			175.1	87.6	245.8	122.9								
280	.3983			204.3	102.2	286.8	143.4								
320	.4552			233.5	116.8	327.7	163.9								
360	.512			262.6	131.3	368.6	184.3								
400	.569			291.9	145.9	409.7	204.9								
450	.64			328.3	164.2	460.8	230.4								
500	.7112			364.8	182.4	512	256								

\*Weights in pounds per "mille" or 1,000 sheets.

†Weights in pounds per ream of 500 sheets.

Table No. 2.—Metric Substance Numbers as Applied to "Standardized Universal Formats," Sized in Inches.



had the millimeter basis been accepted in its stead. Granting a series of even numbers as being all that is requisite, the millimeter numbers would have conveyed a meaning to the foreign element using the metric

metric system in America and England, I herewith advocate with all possible assurance a scheme for immediate adoption, which fits in with it, which I would call "Universal Substance Numbers"—these

Metric Substance Numbers	Writings—Plain, Linen and Bond				Writings, Fine Stationery and Cardboards				Cardboards, Blanks, Bristol and Document Manillas				Books, Periodicals, Posters, Manillas and Tissues				Books, Periodicals, Posters and Manillas				Covers				Covers			
	Format No. 11½ 40½ x 57 Cm. 230½ Sq. Cm.				Format No. 12 48 x 68 Cm. 3264 Sq. Cm.				Format No. 12½ 57 x 81 Cm. 4617 Sq. Cm.				Format No. 13 68 x 96 Cm. 6528 Sq. Cm.				Format No. 13½ 81 x 114 Cm. 9234 Sq. Cm.				Format No. 12 50 x 70.7 Cm. 3535 Sq. Cm.				Format No. 12½ 59.5 x 84 Cm. 4998 Sq. Cm.			
	Kilograms		Pounds		Kilograms		Pounds		Kilograms		Pounds		Kilograms		Pounds		Kilograms		Pounds		Kilograms		Pounds		Kilograms		Pounds	
	*M	†R	*M	†R	*M	†R	*M	†R	*M	†R	*M	†R	*M	†R	*M	†R	*M	†R	*M	†R	*M	†R	*M	†R	*M	†R	*M	†R
15																												
17½																												
20																												
22½																												
25																												
27½																												
30																												
35	8.1	4.1	17.8	8.9	11.5	5.8	25.2	12.6					9.8	4.9	21.6	10.8												
40	9.3	4.7	20.4	10.2	13.1	6.0	28.8	14.4					11.5	5.8	25.2	12.6												
45	10.4	5.2	22.9	11.5	14.7	7.4	32.4	16.2					13.1	6.6	28.8	14.4												
50	11.6	5.8	25.5	12.8	16.3	8.2	36	18					14.7	7.4	32.4	16.2												
55	12.7	6.4	28	14	18	9	39.6	19.8					16.4	8.2	36	18												
60	13.9	6.9	30.5	15.3	19.6	9.8	43.2	21.6					18	9	39.6	19.8												
70	16.2	8.1	35.6	17.8	22.9	11.5	50.4	25.2					19.6	9.8	43.2	21.6												
80	18.5	9.3	40.7	20.4	26.1	13.1	57.6	28.8	37	18.5	81.4	40.7	22.9	11.5	50.4	25.2												
90	20.8	10.4	45.8	22.9	29.4	14.7	64.8	32.4	41.6	20.8	91.6	45.8	25.2	12.6	50.4	25.2												
100	23.1	11.6	50.9	25.5	32.6	16.3	72	36	46.2	23.1	101.8	50.9	28.8	14.4	57.6	28.8												
120	27.7	13.9	61.1	30.6	39.2	19.6	86.4	43.2	55.4	27.7	122.2	61.1	32.4	16.2	64.8	32.4												
140	32.9	16.5	72.1	36.5	45.7	22.9	100.8	50.4	64.8	32.9	142.2	72.1	36.5	18.3	72.1	36.5												
160	37	18.5	81.4	40.7	52.2	26.1	115.2	57.6	73.9	37	162.8	81.4	40.7	52.2	26.1	115.2												
180					58.8	29.4	129.5	64.8	83.1	41.6	183.2	91.6	50.9	25.5	128.5	64.8												
200					65.3	32.7	143.9	72	92.3	46.2	203.6	101.8	57.6	28.8	144.3	72												
240					78.3	39.2	172.7	86.4	110.8	55.4	244.3	122.2																
280					91.4	45.7	201.5	100.8	129.3	64.7	285	142.5																
320					104.4	52.2	230.8	115.2	147.7	73.9	325.7	162.9																
360					117.5	58.8	259	129.5	166.2	83.1	366.4	183.2																
400					130.6	65.3	287.8	143.9	184.7	92.4	407.1	203.6																
450					146.9	73.5	323.8	161.9	207.8	103.9	458	229																
500					163.2	81.6	359.8	179.9	230.8	115.4	508.9	254.5																

\*Weights in kilograms and pounds per "mille" or 1,000 sheets.

†Weights in kilograms and pounds per ream of 500 sheets.

Table No. 3.—Metric Substance Numbers as Applied to "Standardized Universal Formats," Sized in Centimeters.

system which would have paved the way for a development of our export trade."

The above was probably written before its writer knew of the propaganda being made in England in behalf of the metric substance numbers (in place of

being based upon the weight in grams per square meter of paper. To show the application of this scheme in connection with various sizes of paper, I present with this argument a series of tables. These indicate the weights per "mille" (a proposed English term meaning

NAME OF FORMAT	Size in Inches	Size in Centimeters (Roughly)	Area in Square Inches	Substance Numbers (Grams Per Square Meter) and Weights in Pounds of the Various Sizes Under Each Number.									
				30	40	50	60	70	80	90	100	120	140
Foolscap.....	13½ x 18½	34 x 42.5	224			16	19½	22½	25½	29	32	38½	45
Small Post.....	14½ x 18½	37 x 47	268						31	35	39	47	54
Sheet and ½ Foolscap.....	13½ x 22½	34 x 56	297½						34	38½	43	52	60
Crown.....	15 x 20	38 x 51	300			21½	26	30	34	38½	43	52	60
Large Post.....	16½ x 21	42 x 53	346½	15	20	25	30	35	40	45	50	60	70
Demy.....	17½ x 22½	44.5 x 57	394	17	22½	28	34	39	45	51	56	67	78
Medium.....	18½ x 23½	47 x 59.5	435	19	25	31	38	43	50	56	62	76	86
Double Foolscap.....	16½ x 26½	42.5 x 68	448	19½	25½	32	39	45	51	58	64	77	90
Royal.....	20 x 25	51 x 63.5	500			36	43	50	57	64	71	85	100
Super Royal.....	20 x 27½	51 x 70	550									78	94
Double Crown.....	20 x 30	51 x 76	600			43	52	60	68	77	85	103	120
Imperial.....	22 x 30	56 x 76	660									113	132

Table No. 4.—Paper Sizes and Substance Numbers Which Are Being Suggested for Adoption in England.

the inch thousandths system). Some improvers in England appear to enjoy the wider vision, which it seems has not yet come to the paper trade in America.

A prominent advertiser uses as a slogan the phrase, "Eventually if not now." This phrase is applicable to the metric system of measurements, which will in time (perhaps soon) take the place of our awkward systems and tables of weights and measures. Having unbounded faith in the eventual adoption of the

1,000 sheets) and per ream of various thicknesses of paper and cardboard, in various sizes of sheets.

One column gives the "Metric Substance Numbers." This states weights in grams per square meter. Another column gives "Pound Factoring Numbers." These are equivalent numbers indicating the weights in thousandths of a pound of 1,000 square inches of paper. (Pound factoring numbers are obtained by multiplying metric substance numbers by .14224.)

Table No. 1 is gotten up to provide a means of comparison with the table presented in the article on the "American Decimal System of Weights for Paper." It applies the metric substance numbers to the paper sizes listed in that table. It will be noted that in a number of instances the weights given in both tables are almost identical. I have added a column for the 32 by 44 inch size, merely to show the surprising fact that here the weights per ream correspond (barring a slight fraction) with the metric substance numbers. I may add that I believe it well, in these tables, not to "round out" the weights, but to include the fractions in tenths. In this respect the table presented for the "American System" is not as accurate and informative as it should be. Users of the tables I present may do their own rounding up, eliminating or amending the fractions as they may choose.

Table No. 2 presents a list of the metric substance numbers as applied to the "Standardized Universal Formats," a system of paper sizes discussed in one of my previous articles. This table is to be used if inch measurements are adhered to for the dimensions of the paper sizes in this particular system, which I am confident will eventually be generally adopted, because it is the simplest and most scientific one so far evolved.

Table No. 3 presents the metric substance numbers as applied to the "Standardized Universal Formats" when these are dimensioned by centimeters instead of by inches. This table gives the weights in kilograms as well as in pounds, for the benefit of those using the metric weights. This renders the table suitable for world-wide use. It is preferable that a universal system of paper sizes be dimensioned by centimeters.

Table No. 4 gives the paper sizes and substance numbers which are now being advocated for adoption in England. It will be noted that the centimeter is recognized in stating the sizes. Metric substance numbers are applied. A study of the paper sizes, however, gives one the impression that our English confrères are but temporizing. The sizes can not stand.

Before the paper manufacturers commit themselves to any coördinated system of substance numbers it will be well for them to regard the wider outlook, which will be sure to influence them to the determination to adopt the metric substance numbers, selecting such from these tables as may befit the various sorts of paper and cardboard. A restricted number of weights for each class of paper is highly desirable.

It will be well to preserve the tables given here. They will be valuable for reference and for practical use.

## NEVER SELL WHAT YOU DON'T BELIEVE IN\*

By ALBERT SIDNEY GREGG.



YOU have a dollar. I have a dollar. We swap. Now you have my dollar and I have yours. We are no better off. You have an idea. I have an idea. We swap. Now we have two ideas. That's the difference. But there is another difference: a dollar does only so much work. It buys so many potatoes, and no more. But an idea that fits your business may keep you in potatoes all your life. It may, incidentally, build you a palace to eat them in. Are you plowing, fertilizing, planting and cultivating your field with Moore service? Don't set an ox pace when rapid transit is available."

The man who got out this original bit of advertising is Stanley B. Moore, of Cleveland, Ohio. Only a few years ago he was just a likable young chap with a good many friends and a kind of half-baked ambition, but no particular ideas about what he was going to be or how he was going to be it—whatever it was. He began as a "feeder" in a printing-office. Then he learned to set type and to handle a press. After a

while he got into the office, and learned to figure on jobs. Next he became a collector, and finally he was sent out to get orders.

When he reached this point he thought that he had got hold of the right thing at last, for he had a secret conviction that he was "a born salesman," and he confidently expected to make his mark in that line. He did succeed—for a while. But the orders he picked up were largely among his personal friends. Every time a friend died, or moved away, he lost a customer; and when he tried to find new ones among strangers, he, who had fondly imagined himself a born salesman, found that he was no salesman at all.

The shock of this discovery made him sit down and give himself a thorough overhauling. He laid in a stock of books on salesmanship and studied them carefully. One of them, he says, he has read ten times. Another he knows so well that he can repeat pages of it word for word. Two years ago he decided to go into business for himself and inside of eighteen months he was getting orders from no less than five hundred firms. Twenty-one months from the day he started in business he was keeping six other printing-offices besides his own busy on his orders.

\*Reprinted, by permission, from *The American Magazine* for March.

Moore thinks that his success is due to the principle of salesmanship which he has adopted as a sort of business creed. He isn't the only man to put this principle into practice, by any means; but perhaps he is particularly keen about it, because he "doped it out" for himself.

"I believe," he says, "that no one can make a big, permanent success of selling anything unless he is convinced of the value of the thing he is offering. Never try to sell what you don't believe in. Don't try to sell something to a man unless you think he will get a good return for his money.

"Here is the point: The thing itself may be all right. But if you don't think it is, if it seems 'punk' to you, if you are secretly calling your customer a poor boob for buying it, you are going to be either an indifferent or an insincere salesman. And no man ever built a good and lasting business on indifference or insincerity.

"If you take a man's money for what really is 'punk' it reacts on you in two ways: It can't help making you uncomfortable in your own mind. To succeed in flimflaming a man may be a passing triumph, but it isn't one that will taste very sweet to you. You will not be able to go back to him with the same freedom and confidence. You will always be thinking of the time he lost out on a deal with you. And it is going to hurt your selling ability, just as sure as fate.

"Not only that, but it will react on you because the man himself will inevitably connect you with his failure to get satisfaction, even though you sold him something he thought he wanted. This may seem absurd, to talk of not selling a customer what he thinks he wants. But the truth is that selling a bad bargain is a proceeding that cuts both ways. It hurts the customer and it hurts the salesman. The best salesmen in the world are those who try to put themselves in the customer's place, to get his point of view, to figure out what will bring him the best return for his money.

"Suppose a man gives me an order to print some circulars he is going to send out to get business. That is apparently a simple proposition. I can take the order, charge him for labor and materials, and let it go at that. But suppose I look over his copy and, out of my knowledge and experience, decide that it is poor stuff and won't bring him an adequate return. I might say that this is no concern of mine; that it is his own lookout.

"But is it? I want that man's business in the future. If I do this job for him and he doesn't get the worth of his money out of it, he is always going to have an idea that something was wrong with my part of it. That's only human nature. I will get the price of that one order, but I won't have a satisfied customer.

"It seems to me that we can't get away from this responsibility of the salesman to the buyer. It is a plain business proposition which pays in the long run. Of course a man may make mistakes. He may be so enthusiastic over a thing that he will sell it where it won't do any good. But honest enthusiasm is different from insincere and conscious flimflaming. Enthusiasm, when guarded by responsibility to the buyer, won't go far wrong. But a salesman without enthusiasm — honest belief in what he is selling — won't go far at all.

"Trying to follow out this idea brought me face to face with another problem which I think is common to all salesmen. And, since everybody is a salesman of something, that means that it is a pretty universal problem. Here it is: you have something to sell — merchandise, or mechanical skill, or mental ability, or personality. You believe in it. You think it ought to be 'a good buy' for your customer. But the point is that he is going to use it, no matter what it is, to sell something to somebody else. Isn't that so? If you are going to carry out your idea of responsibility, you must look ahead and, if possible, help him to sell in his turn. That is the final test of good salesmanship.

"Take my own case, because, of course, what we know best is what we learn out of our own experience. A man gives me advertising copy which I believe won't bring him any business. As I have already explained, I think it will be a poor deal for us both if I take the order. Well, then it is up to me to offer him something which, in my judgment, will be a good buy for him. That is what I try to do. I want him to be able to sell what I have sold to him. If I believe his idea is a poor one, I must give him a better one. If the layout of his copy is unattractive, or commonplace, I must devise one that is original and striking. I have had customers who refused these suggestions. They thought their own scheme was better. If I was absolutely sure in my own mind that they were wrong, I refused the order. It took courage when I was just starting; but I believed a dissatisfied customer would be worse than no customer. I was banking on my knowledge of printing advertising copy that the customer *would* be dissatisfied, so I stuck to my guns.

"I believe in making yourself an expert in something that interests you, so that you will know when it is right. Then sell it when and where it will benefit the man who buys.

"Technical knowledge is important in selling, but it isn't all that is necessary. Ideas play a big part in salesmanship. I did not realize how much they counted until I started out to sell my own article — printing — and to help other men sell things. Most of the work I handle is advertising copy. Advertising is merely trying to interest people in something, and then showing them how they will benefit by buying it.



"You interest people, first, by the thing you talk about; and, second, by the way you do the talking. So I began to study what people were interested in. Well, I soon figured out that the things which interested me were those that came closest to me, that affected my health or happiness or success. So I hunted for good selling ideas right in my daily life. For example, on the Fourth of July last year the stork brought a baby boy to my house. Naturally, my own interest in the event was pretty keen; but I also figured that the birth of a son touches a secret chord in the hearts of all men. So I got out a humorous printed announcement about the arrival of a 'little Moore, yelling to beat the Kaiser,' and mailed it to my customers. I jokingly referred to the increase in my overhead expenses due to the newcomer. That card brought enough business to put the boy through college, when the time comes. I simply cashed in on human interest; and human interest is the greatest selling idea in the world.

"And ideas are the greatest selling agents. I don't employ a single solicitor for business. I depend almost entirely on ideas to get business for me. Much of the advertising-matter I send out is just to keep people thinking of me. I am sending things now to fully four hundred firms who are not among my customers. I don't ask them for business, because I'm not ready to handle it yet. But I will want it sometime, and meanwhile they are learning to think about me.

"There are countless chances to 'cash in on human nature' if we keep our eyes and our minds open. I was a good deal annoyed a while ago by automobiles blocking the curb in front of my place of business, so I printed a large sign reading 'Please Do Not Park Here.' It was leaning against the wall in my office one day when a long-winded individual came in and proceeded to take up a lot of time which I couldn't afford to waste. Suddenly his eyes lighted on the sign and he read it aloud. Instantly the idea came to me of printing that injunction on cards to be hung up in offices. I got out a supply, and they made a great hit. I had cashed in on the common human experience of a tiresome visitor 'parking his machine' alongside a busy man's desk.

"Human interest ideas and a touch of originality in presenting them are a help in all selling. I have studied all the books I could get hold of on salesmanship. I believe that salesmanship is something every human being has to make use of. If you are not selling merchandise, you must not think you are not selling something. It may be your ability to keep books, or your skill in driving a locomotive, or your knowledge of law, or of medicine. Even your wife is selling something. She is marketing her ability to run a house and

to bring up a family. The thing she gets in return is domestic happiness — your love and the devotion of her children. She ought to study salesmanship.

"What is more, a good salesman is usually a good buyer. I sent a man up to my house the other day to sell my wife a vacuum cleaner. We have one, but I thought we needed a new one. After a while the man came back.

"Great Scott!" he said. 'I couldn't sell that woman. She made me think I was a fool to want her to buy.'

"I am teaching my two older boys salesmanship already, even though Bobby is only seven and Lewis is just four. Every night I give each of them two cents to go and get an evening paper apiece. Bobby must go to a stand a block distant for his. Lewis, because he can't run so fast, goes to one only a half-block away.

"They must hurry back and sell a paper to me or to their mother. They have got to get up some selling argument, too. Of course, they are little shavers and they haven't any startling ideas yet, but it is making them think. One claims I should buy because he got there first. The other claims his paper is easier to read. One says his paper has bigger news, because the headlines are more startling. The other says his paper has better pictures. They try to make my wife and me bid against each other. I pay a double price for the paper in the end, but I think it is a good investment.

"I am so rabid on the subject of salesmanship that I'd like to teach it to everybody, from the cradle to the grave. My father is sixty-eight years old. For years he has been a wholesale grocery salesman down in Kentucky. He will go into the store of one of his customers and if the proprietor is busy, my father will poke around behind the counters, examine the stock, make out an order for what he thinks the man needs, and send it in. That's pretty good work. But he has competitors, and he doesn't get all the business by any manner of means. He came up to visit me not long ago and I started in to talk salesmanship to him. I got eight books for him to read and he waded in. When he left for Kentucky, those books went along.

"Why, son," he said, 'I didn't know the first letter of the first syllable of salesmanship! I'm going to begin right now to study my job.'

"That was from a man of sixty-eight. He's as enthusiastic as a boy over the new vision he has of the great game of selling things. It is a wonderful game. It keeps you on your toes. It makes you study yourself and other people. It sets you to digging up ideas. It gives you interest in life. Incidentally, it puts money into your pocket. And, if it is the right kind of salesmanship, it will put money into the other fellow's pocket, too."



## PERSPICACITY AND PERSPICUITY

By F. HORACE TEALL



HUMAN nature is in many of its aspects a puzzle to almost every one. Very few men are able to realize fully the fact that each mind is indelibly stamped with its own peculiarities of thought. I mention this, not with any view to psychological investigation or analyzation, but for the purpose of suggesting amelioration. It is almost beyond a doubt that the person never lived who did not think some other person's saying or doing was anomalous, mainly because it differed from that of the hearer or seer. This applies to sayings and doings of all kinds, but our immediate concern is confined to literary matters, literary being used in its most inclusive sense.

One of the strangest human anomalies, as I think, is the common wide divergence of the qualities of perspicacity and perspicuity. Perspicacity may be defined as seeing clearly, and perspicuity as saying clearly, though of course the "seeing" means mental perception, seeing "with the mind's eye," and the "saying" is literal, whether oral or graphic. Rhetorical teaching has always prescribed perspicuity, or clearness of expression, as most essential to good rhetoric, but has said little of perspicacity, or clearness of perception, probably because of an idea that one must perceive clearly in order to say clearly.

I have particularly in mind in this writing the making of books. Authors who write clearly as a rule are not few, and the best authors not only write clearly in their first writing, but are generally so careful to be accurate that they read over their manuscript and correct its blemishes before sending it to the printers. But the author is rare indeed who would not find his finished work improved greatly if he had his manuscript read by some well qualified critic who would never change anything, but would call the author's attention to everything that he thought erroneous or doubtful. Such a helpful coadjutor would usually be a proofreader.

Mr. Theodore L. De Vinne said this many years ago, but it is just as true now: "The proofreader is asked to serve two masters. His employer rightfully asks for a fair day's work as well as exact reading; for it is the printer more than the author who is held responsible by the book-reviewer for the book's faults of typographic style, and sometimes for its inconsistencies of statement. But there are fastidious authors who insist upon the strictest adherence to their imperfect copy, and refuse to consider queries made in their own interest. To query or correct is to offend

these authors; to leave a possible error unqueried or uncorrected is to invite plain censure for neglect or ignorance."

The point I would emphasize by this quotation is that it proves a woeful lack of perspicacity on the part of such authors. Among the authors whose books I have read in the printing-office where I have been immured for a long time past are some who are aptly indicated by Mr. De Vinne's remarks, especially one who should know better. This one is an indefatigable worker, and unfortunately very impulsive. He always orders that his copy be followed closely, although he is not careful enough about details to have that done and prove acceptable. All that the printer's proofreader is allowed to do by his employer is to query where any change should be made from copy, for every such change adds a time charge to the bill, and most of the queries are made not because of doubt as to correctness, but to get his authorization of the additional work. And he should know that the queries are all intended to be helpful, yet he often scolds about them unreasonably. If he would cultivate a little of the perspicacity which experience should have taught him long ago, he surely would have his copy made right before sending it to the printers.

Some authors are obsessed with the notion that they need not trouble themselves with details like systematic punctuation, capitalizing, or any kind of uniformity, because they think the printers will rectify anything that is amiss. But such authors will inevitably learn from experience that printers nowadays will not do without special pay enough of such work to count toward correctness, for the very good reason that it has to be done in additional time that is not included in the normal charge. Trade proofreaders are now, more than ever before, held back by their employers from making any corrections other than those that are absolutely essential, some employers even forbidding the queries to the author that might result in so much better work if authors and publishers were perspicacious enough to realize the advantage resulting from such helpful suggestion.

What I have said about perspicacity and perspicuity is of the merest fragmentary nature, and I had in mind when I began several concrete examples that might have added some impressiveness; but as I wrote it seemed better not to mention special instances too plainly. Authors, editors, and publishers, I am sure, will never regret the result if they learn enough more perspicacity to insure more perspicuity in their directions to printers.

## WHITE LINES IN SOLID MATTER

By LOUIS A. SCHMIDT\*



It is occasionally a disagreeable occurrence in newspaper printing to find that the type does not show an even black, but is filled with small white lines about one thirty-second of an inch apart which run lengthwise with the direction of the rotation of the cylinders. These lines are more apparent on solid matter. They give a bad appearance to the paper and are more or less of a detriment. The origin of these lines is attributed to different and sometimes even curious causes. Some blame it on the tool-marks in the ink-distribution cylinder; some say they are caused by the warp of the blankets or muslin, others say it is the ink that does it. Some say the impression has something to do with it; others claim the lines are confined to new presses, so that must be the cause of it; some again attribute it to the setting of the rollers, while others claim it is due to the paper.

Considering all the different causes, I think the white lines are created when a certain relation exists between ink-cylinder, form-rollers, type-cylinders and the impression. If the form-rollers are not set properly, and if they, as well as the distribution-cylinders, have no play sideways, if the type has not the proper height and if the impression is too light, the white lines may appear. The impression, however, has only indirectly to do with creating white lines; heavy impression will spread out the ink if there is a tendency toward white lines and they will, therefore, not appear on the paper, while with light impression they will be visible sooner.

In a four-plate-wide press the white lines appear to be more pronounced on the pages printed on the center or inside plates than on the pages printed on the end or outside plates. This would prove that the impression on the ends of the cylinders is more intense, that the form-rollers are sagging in the center and have not the proper contact with the surface of the ink and type cylinders, or that the form-rollers are not absolutely true and are smaller or larger in the center than on the ends.

The principal cause of the white lines is, as stated above, the setting of the form-rollers and the ink-cylinders, particularly if they have no play sideways. When the form-rollers are not in proper contact with the ink and type cylinders and have no play laterally, there is a tendency towards dragging on the cylinders. This

dragging will create strings of ink which will be transmitted to the type, and the print on the paper will show white lines, more so if the impression between the impression and type cylinders is light.

The surface of regular news-print paper is not absolutely smooth. The interwoven fibers show a texture of high and low parts, and if the impression is too light and the ink supply scanty the type will not appear black, but will show numerous small white dots.

Some papers will show a streaky surface running with the direction of the winding of the roll. This may lead to the assumption that the white lines in the type are actually caused by the paper. The streaks in the paper, however, are very short, about  $\frac{1}{2}$  to 1 inch long, while the white lines in the solid black matter may be several inches in length, in fact always the full length of the type.

Another proof that the white lines in the black matter are not caused by the paper is that while the lines or streaks in the texture of the paper are of the same width, the white lines in the matter may be of different width. I have observed that in the word "Brothers," printed in very large type, the white lines in the letters "B" and "r" were about .048 of an inch apart, while those in the letters "h" and "e" were only .026 of an inch apart. I think the difference in the width is due to the variation in the height of the type, which means, of course, that the diameter over the different letters on the stereo plate will vary and consequently cause a drag on the form-rollers.

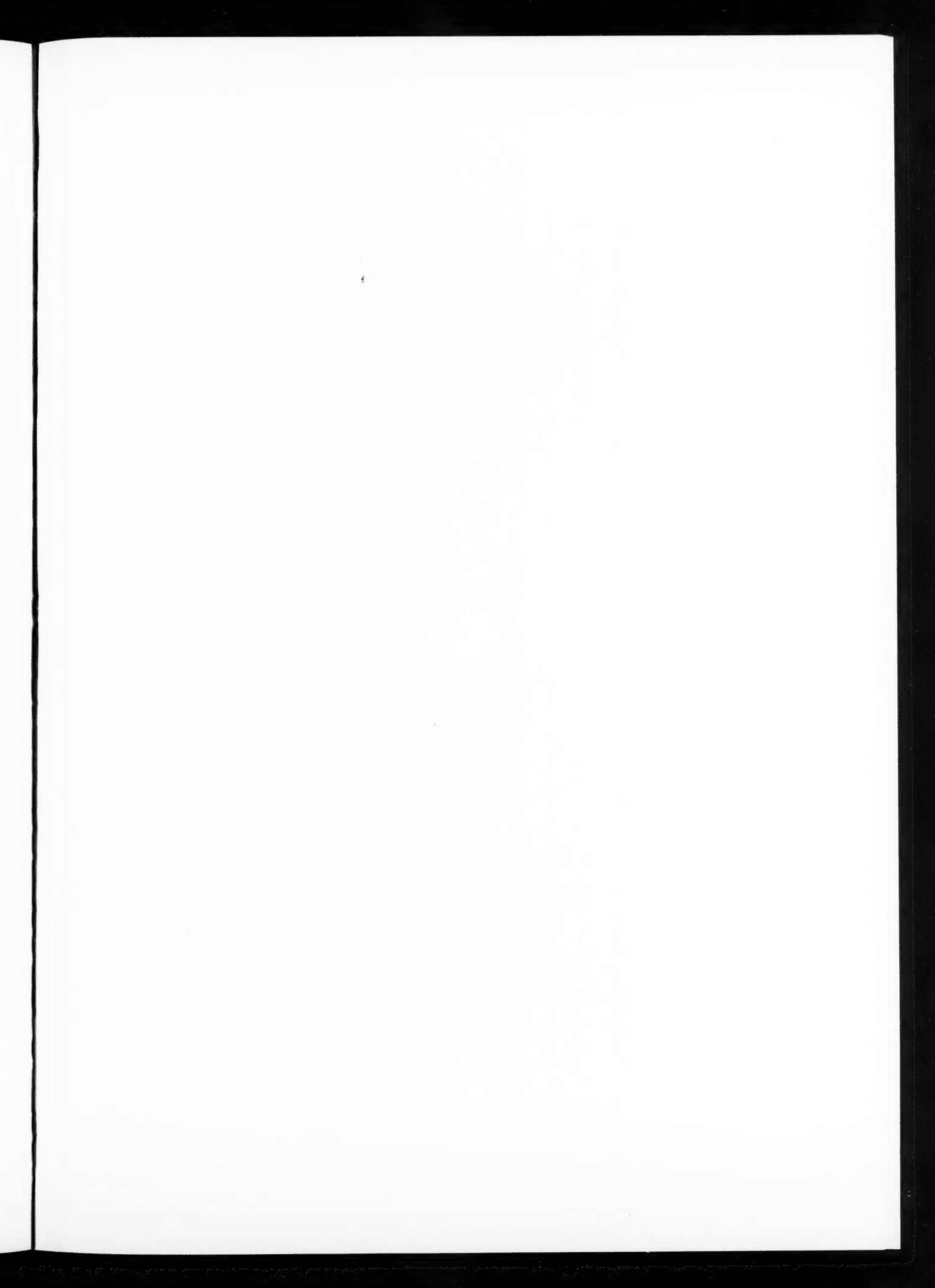
I have also observed that on cylinder-collected products the type on pages printed on one longitudinal half of the cylinder did show white lines, while the type printed on the other half did not show any. This I think is also due to the different height of the type.

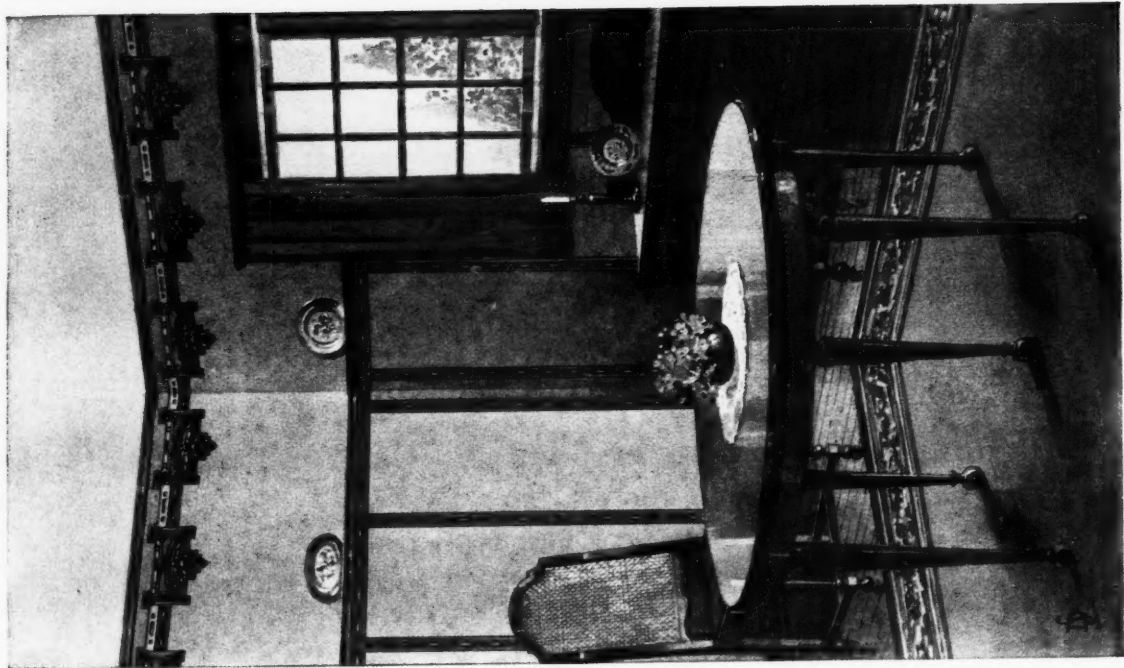
In a certain pressroom there are operating nine sextuples, two of which frequently show white lines, while the other seven never or very rarely do, still all the presses are using paper from the same mill.

The above is, of course, only my opinion. I wish that pressmen on whose presses white lines do occasionally appear would set the form-rollers so that they have a little play sideways. This can easily be accomplished by placing a piece of cardboard in back of the roller-sockets. A little play to the ink-distribution cylinder can be given by reducing the bushes on each end. The play required is no more than about one thirty-second of an inch. It is also understood that the type must all be of the same height.

I invite pressmen to give their experiences on this subject for the benefit of all concerned.

\*Mechanical Engineer with R. Hoe & Co., New York.





### Effective Interior Treatment Secured by Four-Color Process.

These subjects are reproduced here by courtesy of The Mortimer Company, Limited, Ottawa, Ontario, by which company the engravings were made and printed for a high-grade brochure prepared for The Watson Foster Company, Limited, Montreal. Process inks by Charles Helmuth, Incorporated. Printed by The Henry O. Shepard Company.





THE attention that is being given by the Government to the re-education of disabled soldiers and sailors is worthy of the highest commendation. Instead of being left to do the best they can in the way of finding the means to gain a livelihood, as in years gone by, those who have been disabled and can not take up their former occupations are now offered the opportunity of education, without cost, in some other line. This work is under the supervision of the Federal Board for Vocational Education, which board, through its vocational experts, will make a study of the particular disability of any soldier or sailor, advise him as to the proper course to pursue, and give him free training for the occupation for which he is best suited. Upon satisfactory completion of his training, the board, through its employment service, will assist him to secure a position. A recent letter from Charles H. Winslow, chief of the Research Division of the board, states that "the great difficulty encountered by the Government in re-educating disabled soldiers and sailors is to get information of the opportunity to them. There is an astonishing number of these men out in civil life badly handicapped by their injuries, but endeavoring, nevertheless, to work. It is most amazing the ignorance of the average man and woman about what the Government stands ready to do and is doing for these men." This work should be given the widest publicity, and every man who has been disabled to the extent that he is unfitted to resume his former work should be advised to get in touch with the board and learn of the opportunity that awaits him.

#### Study to Avoid Waste of Effort.

"A bit of motion study, once or twice a year, has a good effect in a works. It calls the attention of your workers to the fact that they are not working as skilfully as they might be. The fact is that workers seldom know how they work. They don't study themselves. They make more motions and longer motions than they need to make." Thus writes Herbert N. Casson, in *The Ambassador and Publicity Digest*.

Motion study has been adopted in many of the larger manufacturing plants of the country. We wonder to what extent it has been used in the printing industry. In many of the operations connected with printing it is undoubtedly impossible to accomplish a great deal through motion study. Nevertheless, there is no doubt but what it could be used profitably in printing-plants.

2-4

A little time devoted occasionally to the study of the various operations necessary to the production of a job of printing would probably result in finding that considerable time is lost, not only through unnecessary motions, but because workers are forced to take many unnecessary steps in order to secure the material they need. With the present high cost of labor it is essential that all waste steps and other motions be eliminated. Every effort must be put forth to the end that the work may be accomplished in the shortest space of time, consistent, of course, with the quality required.

Carefully going over the plant once or twice a year, perhaps more frequently, and studying the layout as well as the manner in which the different operations are performed, consulting the workers at the same time, would, without question, bring out a number of suggestions for rearrangement or the addition of new equipment that would prove a profitable investment through the saving of time effected.

#### The Advertising Problem.

One of the most difficult problems that faces the average printer is that of advertising — his own advertising. It is easy for him to tell his customer that he needs certain booklets and circulars, such and such mailing-cards, and a particular size and kind of catalogue, but when it comes to preparing his own advertising campaign the printer seems to completely lose his head and plan such jobs as no one else would ever think of using. Of recent years there has been some improvement in this matter of the kind of advertising, and printers frequently send out jobs that are attractive to buyers of printing because they are things that they might apply to their own use.

But the worst feature of the printer's advertising campaign is, he does not seem to realize it is important that it should be as carefully on time as the work of any of his customers. It is all right to decide that a certain sequence of advertising shall be followed and to print up the various pieces in the dull times, but it is important that they be ready when the dates come.

Most printers are like the Arkansas Traveler who could not mend his roof when it rained and did not in clear weather because it did not leak then. They do not advertise when they are busy, and can not afford to when they are dull and expenses are high.

Every printer should set aside a certain amount or percentage of the business for advertising and use it. He

should plan his advertising at least six months ahead and prepare the various pieces several weeks before the time for which they are scheduled so that no rush of work can possibly prevent their going out on time. And he should see that they do go out on the day scheduled. The work of the "house" is just as important as the work of the star customer, or more so, because it is the thing that is going to keep the house on the job to serve the customer.

Prepare a list of desirable prospects, add a list of your present customers, and see that some piece of advertising from your shop reaches each of them at least twice a month. This may only be a sample of some job just completed, with a little label calling attention to the fact that you are proud of it and anxious to do as well for the recipient, or it may be a plain statement of some special facility just added, or only a neat announcement of your ability and desire to serve. But always keep before your prospects and customers. Be sure that none remain on your list but those you are anxious to have for patrons.

Such a course will solve the problem of advertising by bringing new business and holding old.— *Bernard Daniels.*

#### Whither Are We Drifting?

THE INLAND PRINTER has always been a strong champion of the principles of trade-unionism. It believes in organization, as well as the fact that the privileges of organization extend to both the employer and the worker.

In the printing-trades we have been fortunate thus far in that those at the head of our trade unions have been conservative, far-sighted men. They have had in mind the welfare of the employers — those who have the large investments in their plants at stake — as well as of the members of their own organizations, realizing that the two are inseparably linked together, and that the worker prospers to the extent that the employer is able to keep his business prosperous. This fact has led them to adhere firmly to the principles of arbitration in nearly every dispute that has arisen, thus bringing about settlements of disputes with the least possible amount of friction. While there have been exceptions to this rule, we believe they have been comparatively few.

One of the encouraging signs in the printing industry at the present time is the formation of the International Joint Board, composed of representatives of all the organizations in the industry, both of employers and employees, in order to "promote the spirit of coöperation and to deal with the problems of the industry in a way to insure the protection of the interests of all concerned." The meetings at which the permanent organization of this board will be effected will be in session as the last forms of this issue go to press, hence a report of the outcome is not available at this time. It is evident, however, that the effect of such a body would be to continue the peaceful relationship that has existed thus far.

While we look upon these conditions in our own industry as being encouraging, and boding well for the future, nevertheless we can not help but take a different

view with regard to the policies of so-called "labor leaders" in some other trades.

A report is at hand setting forth the latest demands made by a local electrical workers' union in the East, which call for wages of \$9 a day for journeymen and \$10.50 a day for foremen over five or more men, with a working day of six hours — from 9 A. M. to 4 P. M., with one hour for lunch — and three hours on Saturdays, making thirty-three hours a week. Other demands include overtime at the rate of double time, or \$3 an hour, for all over six hours; a man working after 4 P. M. to be paid \$1.50 an hour while riding home; \$1 a day above the scale for any job that is dirtier than usual; double time, or \$18 for a day of six hours, to be paid men when working in the rain or snow. In addition to the foregoing, it is stipulated that every journeyman who has been in good standing in the local union for three years must be employed and be given as much work each year as every other journeyman, without regard to efficiency, habits or character of the men. Furthermore, no man, not even a skilled union man, can be hired except through the office of the union.

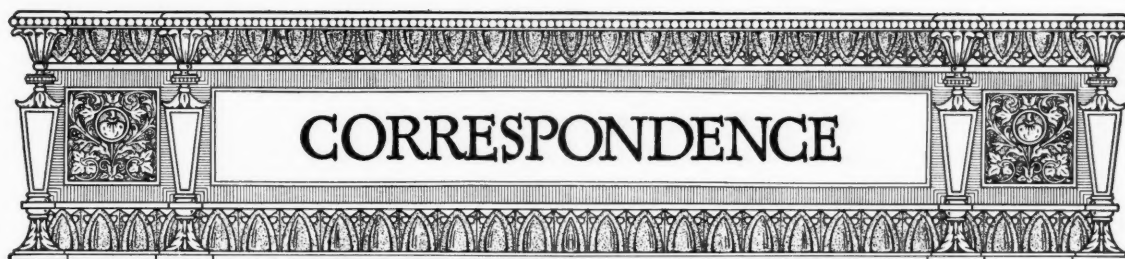
Other reports seem to indicate that similar action is being taken or is contemplated by some other trade unions.

Such demands as these force the question: Whither are we drifting? In view of the fact that we are face to face with the problems of readjustment of business, is such action justifiable?

It must be borne in mind that prices work in a cycle — as the cost of labor increases, the prices of the finished product must be advanced in proportion to offset that increased cost. Naturally, therefore, as the cost of labor is increased, living costs also increase, and it is a question whether the worker really profits in the end. The burden falls back upon the consumer every time. Another question that must be considered is: What will be the final effect on industry if such demands as these continue? The employer can go only so far in increasing his prices, he can not go on advancing them indefinitely. To do so would eventually bring about a decreased demand for the product, consequently the output would be reduced and there would be less work for those in the trade. These facts can not be overlooked. If they are, it is evident there is danger ahead in our industrial life.

Leaders in all lines of industry recognize the fact that labor is entitled to proper remuneration, to a wage that will permit of proper living conditions and an opportunity to provide for the future. The problem that is staring them in the face, however, is: How far can the employer go in increasing his prices to take care of the advanced cost of labor? This point must be settled, and it must be worked out in the spirit of coöperation.

It has been said time and time again during recent months that there must be close coöperation between capital and labor, that all must work together, if we are to pull safely through the period of readjustment. Coöperation there must be, not domination by either one side or the other, if we are to prosper in the future.



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names, not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

### Some of the Troubles of an Advertect.

To the Editor:

BROOKLYN, N. Y.

"Your success often depends largely upon wisely utilizing the mistakes of others."

In days gone by it was the custom of the average printer to use his own judgment in the setting and display of an advertisement. Today there seems to be a vast difference.

We will assume that an architect is a designer of buildings, therefore an advertect, a practical, all-around printer, is a designer of advertising. The old saying, "Every man to his trade," fully exemplifies this meaning of an advertect. The printer of today, he who sets advertisements, feels that his duties are really encroached upon when he is dictated to by an ad-writer who has not had the practical experience of the man who has devoted his life to the study of the art preservative of all arts. Would this ad-writer dictate to a jeweler how to make a watch?

We will concede that it is essential for an ad-writer to produce the text for his special line of advertising, and to emphasize the features to be brought to the attention of the public, but the setting of the advertisement should be left to the printer. This is a right which belongs to him.

In commenting upon ad-writers, too much stress can not be laid on the poor, indistinct and badly prepared copy which reaches the printer. Often an advertisement is wanted in a "rush," or "at once," or "man waiting." And the printer must devote about one-third of his time trying to decipher the badly written copy, when, if it had been prepared in good style, written with ink or typewriter on a good quality of paper, instead of with a soft pencil on poor paper, and the printer setting it given the privilege of using his judgment, much time would have been saved, and better results secured.

I have handled copy for advertising for the past thirty years and can vouch for the poor condition of some copy which has been received.

Frequently we receive copy from agents marked "Must have proofs by 2 P.M." Probably this copy is not delivered to the composing-room until an hour later. The agent calls up about this time and wants to know why his proofs are not ready, never considering that there are numerous other advertisements to be set that were in the "works" hours before. Some agents go so far as to dictate the number of men to be put on their advertisement. Would they allow the printer to dictate their affairs? The hustle and bustle of New York life has a wonderful effect on the minds of some people. When purchasing tickets, one is compelled to stand in line.

A few years ago an advertising representative of a large department store came to me and asked as a favor to have an advertisement set in a hurry, as it was to be used the following day. It was to be fifty lines by two columns. He asked me to have it set in some "pretty" type. After looking over his copy, noting the amount to be gotten into 50 by 2, I told him I would have to set it in solid agate to get it into his space.

He asked me if solid agate was a "pretty" type. I informed him it was the "prettiest" I could use. "All right, set it in solid agate." When he saw the proof he threw up his hands and said he wanted it in very much larger type, and suggested using "ten-point agate." Some knowledge!

As to how some of the so-called ad-writers drift into the business, I might mention an occurrence of a few years ago.

A young clerk in the business office, anxious to become an expert, was sent to the composing-room with instructions to see me and get his desired information. He stated that he had a reprint advertisement on which he wanted me to mark up the names of the various types used. I did so. He handed me another, which I marked. Later he pulled a dozen more from his pocket. When asked what was the idea, he said he wanted to learn how to mark up an advertisement so the printer would know how to set it. Great idea!

Advertising has become a great factor in the business world, and the principal mediums for demonstrating the features that are to be placed before the public are paper, type and ink, when harmoniously arranged from an artistic standpoint. The three forces depend each upon the other, and the effectiveness of this great combination largely rests upon the competent printer who has made a thorough study of the value of types.

Too often is the average compositor compelled to set an advertisement from copy "marked up" by a person who has little knowledge of the value and harmony of the various series of types. In following these instructions it only has a tendency to make the printer careless, as he feels that the only thing for him to do is to know the "case" and have ingenuity enough to put the type together — his real duty having been assumed by the expert ad-writer.

If some of the specimens of copy that I have handled could be reproduced it would show the troubles the advertect is up against.

The best advertects are those who have graduated from the "case" and have followed up their line of training.

"Let us have faith that right makes might; and in that faith let us to the end dare to do our duty as we understand it."—  
Abraham Lincoln.

CHARLES T. PEYTON.

### PLAYING IT SAFE.

John M. Meloan, who holds a state office in Tennessee, was looking up a trotting horse's record among the exchanges in a Nashville newspaper office, when by chance he ran across a religious weekly, and before he realized what he had struck he was reading it.

In a column devoted to letters to the editor he found the following example of business foresight, under date-line of a small town in Alabama:

"Dear Sir: These be perilous times, and I am thoroughly convinced that the end of the world is now at hand. Inclosed find two dollars, for which extend my subscription to your paper for two more years."—*Saturday Evening Post.*



## INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

## GREAT BRITAIN.

AFTER sixty-one years of continuous service in the printing department of the *Warwick Advertiser*, William Elliott has retired to a well-deserved rest.

THE London Society of Compositors has donated £600 to the Labor War Memorial of Freedom and Peace, promoted by the Trade Union Congress and Labor Party.

THE old established publishing house of W. H. Allen & Co., formerly of Waterloo Place, London, W. C., has been incorporated with Sampson, Low, Marston & Co., of London and Edinburgh.

A DAILY journal is being published for the benefit of the British forces now occupying parts of Germany. It is called the *Cologne Post*, and is printed in the office of the *Cologne Volkszeitung*.

THE president of the Board of Trade, Sir Albert Stanley, recently announced to a deputation of newspaper, periodical and magazine publishers that paper control would be abolished at the end of April.

A BRITISH Scientific Products Exhibition will be held at the Central Hall, Westminster, during the month of July. This exposition will include sections devoted to paper, illustration and typography.

THE death of Alfred Mason, for many years manager of the Cambridge University Press, occurred recently. Mr. Mason was in his eightieth year and was in harness to within a few days of his death.

THROUGH the wills of two sisters and a brother (Charlotte Stevens, Jane Whittingham and William Whittingham) the Printers' Pensions, Almshouse and Orphan Asylum Corporation becomes a beneficiary to the extent of about £60,000.

R. S. JOHNS, who has for nearly twenty years been secretary of the Newport Master Printers' Association, was recently presented with a handsome silver coffee service and salver, together with a gold brooch for Mrs. Johns, in recognition of the services he has rendered to the association.

A. F. BLADES (president of the Federation of Master Printers) and A. E. Holmes (of the Federated Unions of the Printing Trade) have been appointed members of a committee of masters and men appointed by the National Industrial Council, to consider the problems of labor unrest.

THE plant of the Linotype and Machinery Company, at Broadheath, after having been devoted for four years to the manufacture of munitions, has now been changed back to its normal condition, and it is announced that the plant is already busier than ever in the production of machinery for the printing trade.

THE English districts of the Employers' Federation of Envelope Makers and Manufacturing Stationers have issued a circular to all the members, recommending that they put the forty-eight hour week into operation in their factories. This decision was arrived at without any urging on the part of the work-people.

IN a quiet way W. Howard Hazell, connected with a prominent London printing-house, is prosecuting a scheme for the establishment of a college for the sons and relatives of master printers, and the Higher Education Committee of the London County Council is apparently becoming interested in the undertaking, which may form part of a prospective scheme for a central school of printing.

AFTER an existence of twenty years, the Institute of Printers and Kindred Trades of the British Empire has been wound up. Though it had a membership of about three hundred there was not sufficient support given to it to warrant

its continuance. As a recognition of his services, the members present at the final annual general meeting voted an honorarium of 20 guineas (\$102.16) to the secretary, C. J. Drummond.

ON November 2, next (if he is spared till then), W. H. Burchell, of the Caxton Press, Ltd., London, will celebrate fifty years' connection with printing. He began at the age of seven and has occupied every position in a printing-office. He has founded three important printing organizations in London — the Printers' Managers and Overseers Association (which recently celebrated its coming of age), the Institute of Printing and Kindred Trades (which is now twenty years old), and the newly formed Central District Branch of the London Master Printers' Association (which in three months attained a membership of sixty-two).

THE Scottish Typographical Association, according to a circular distributed among its branches, proposes that all members of the trade who have been disabled by the war and are desirous of returning to their ordinary work shall be allowed to do so, and that arrangements be made as to their earning capacity. A reduction in the working week to forty hours, without any reduction in wages, is also put forward as part of the program. With regard to apprentices it is urged that eighteen months be the limit a soldier-apprentice should serve after returning to civil life. A revision (upward) of the pay of apprentices is also urged, and it is demanded that no new apprentices shall be engaged until all the old apprentices have been demobilized.

## BELGIUM.

AMONG the goods that may now be imported into Belgium without license are the following: Lithographic stones, typewriters, brushes of all kinds, penholders, pencils, books, newspapers, periodicals, publications, playing-cards and all kinds of writing-paper.

THE Typographical Federation of Belgium has just issued, for the first time since August, 1914, its organ, *La Federation Typographique Belge*. Compulsorily quiescent during war time, the federation now has taken a new lease on life. One of the first things taken up was a proposition to demand a general minimum increase of one hundred per cent over the salaries of 1914, with a minimum of 1 franc per hour. The inauguration of a forty-eight hour week was unanimously voted for by the members present at a recent special general session held in Brussels.

## RUSSIA.

THE printers of Russia have one of the oldest trade unions in that country. It is now over twelve years old, and during the war kept up its activities, while other unions were being sequestered by the Government of the Czar. At the beginning of the present revolution — in March, 1917 — it had 2,000 members; on April 14 of the same year the membership rose to 12,000, on August 14 to 24,000, and on October 14 to 25,100.

## FRANCE.

THE order prohibiting advertising matter appearing in newspapers and periodicals sent abroad has now been abrogated.

At Marseilles the printing employers have granted their work-people a nine-hour day and an advance of 1 franc per day in wage, beginning February 1, last.

## INDIA.

THE American Baptist Mission Press, at Rangoon, Burma, has recently completed a hymn-book and a volume of psalms and proverbs, printed in the Burmese language, the chief interest in which is the fact that they are the first books ever printed in Burmese to be set on a linotype.

## ITALY.

THE printing of advertisements in newspapers and periodicals intended to be sent abroad is again permitted.



# Collectanea Typographica

By HENRY LEWIS BULLEN

I have felt  
A pressure that disturbs me with the joy  
Of elevated thoughts; a sense sublime  
Of something far more deeply interfused,  
Whose dwelling is the light of setting  
suns,  
And the round ocean, and the living air,  
And the blue sky, and in the mind of  
man:  
A motion and a spirit that impels  
All thinking things, all objects of all  
thought,  
And rolls through all things.

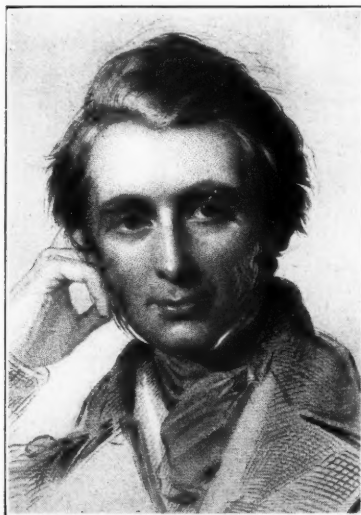
Wordsworth, 1770-1850.

\* \* \* \*

John Ruskin.

JOHN RUSKIN was born February 8, 1819. The centenary of his birth has passed with scant attention. Born among the rich, the most stimulating of art critics, an apostle of the esthetic, he announced the kind of socialism which must prevail if democracy is worth saving. Most of the learned and cultivated men of his time opposed his political and social views, while following him willingly as a teacher in the arts. His humanitarian efforts were declared to be "visionary and impracticable," but the enlightened democracy everywhere is tending to the accomplishment of his noble ideals.

The better sort of leaders of the wage-earners have studied Ruskin, but those leaders to whom democracy is simply a gospel of full stomachs know him not; neither do many of their followers. It is said that he wrote "over the heads" of the people, but democracy will be saved only when it understands and admires the teachings of Ruskin and acquires a just perception of the nobility of true democracy. We have failed to learn of any monument in honor of Ruskin. We have noted with pleasure the modest signs in New Jersey advertising the "John Ruskin 5c Cigar." We infer that the maker of this democratically-priced cigar has an admiration for Ruskin. If he has, and he follows Ruskin's precepts, his must be an honestly-made 5-cent cigar. Not that Ruskin would have been satisfied with



John Ruskin, born 1819, died 1900.

*A man who influenced civilization profoundly. He announced the advent of an enlightened and just democracy, transcending (though not unfriendly to) the limitations of a mere democracy of full stomachs.*

cigars which are cheapened for the use of wage-earners. He would have all workers smoke the cigars which are now made for those with well-filled pockets. He hated the cheapener and cheap men, also. At a Ruskin centenary meeting in London one of the speakers said:

All who knew Ruskin and heard him were kindled. All young spirits are stimulated by him. Now that half Europe is a filthy and lousy ruin, and half the beautiful strivers are killed or mangled, we can see that he was a lovely human soul, who did what Blake says a poet has to do, that is, "he brought forth the number, weight and measure in a time of scarcity."

In the preface of a recent book of selections from the works of Ruskin, the editor summarizes his political views, thus:

What Ruskin pleaded for was: Coöperation among masters and contentment among operatives; fixed standard of product; fixed wages at least for determined periods; annually fixed prices and warranted articles; limitation of income for masters, who are not to take all the profits; reduction of servile work to the minimum; efficiency and permanency in chosen employment; always as much art in work as possible. To these proposals others were added from time to time, such as income tax, reformation of criminals by active employment, forced work for the idle,

healthy and comfortable homes for workmen, shorter hours with more leisure for self-development, homes for the aged and destitute.

In the furtherance of these ends government and education must play the largest part. Ruskin was a pioneer in his contention that the function of the State is to educate, guide, control and care for its people, rather than to prohibit, punish and repress them.

Unless we remember that Ruskin taught these things more than half a century ago, when they seemed so radical and revolutionary that editors of magazines and newspapers refused to print his political articles, though they gladly printed his essays on art, we shall not be able to appreciate Ruskin's prophetic spirit. In his youthful days it was illegal to be a member of a trades union, and employers were practicing without restraint horrors of injustice that are unbelievable to this generation.

Ruskin was the first great opponent of the competitive system of business. Sixty years ago he said that competitive methods in business were leading the world into anarchy. We now know that he was right. We now see that price competition is a two-edged sword and that it must be abandoned for a system of pricing things scientifically and stabilizing prices. He said: "Government and coöperation are in all things the law of life; anarchy and competition the laws of death."

When every wage-earner has advanced mentally to a point where he can read Ruskin with appreciation, our labor troubles will cease and capital and labor will work harmoniously. We recommend to our aspiring readers a little book, "Selections and Essays by John Ruskin," recently published by Chas. Scribner's Sons; "An Introduction to the Writings of John Ruskin" by Vida D. Scudder; Ruskin's "Unto This Last" and his "Fors Clavigera." We deem these books of vital interest to those who hope to see the printing business (among others) carried on prosperously and pleasurably by all who are engaged in it. Ruskin wanted no "gradgrind" world.

Finally, we look forward to the time when monuments will be erected to John Ruskin, rather than to the officially great, to conquerors, to plunderers and to

oratorical honeyfuglers. There was not (we think) one office-holding statesman in the nineteenth century in any country who in vision and in devotion to principle compares with John Ruskin. There were Wellington, Moltke, Gladstone, Disraeli, Webster, Clay, Grant, Lee, and a score more who made much noise, but were all more than less bound in the superstitions of their times, important parts of the machinery of events which they did not motivate. Ruskin influenced mankind's destiny more profoundly. He earned great sums of money, he inherited a great fortune. He gave all his means to philanthropic projects. Perhaps in good time the democracy may be able to separate the sheep from the goats when it judges those who are catalogued as "the great."

\* \* \* \*

### Look Higher; Charge More.

THE printers who seek — as most of them do — to impress a customer by exhibiting their machinery should remember that the customer knows that any one may buy precisely the same equipment. Printers should rather impress their customer on the intellectual and art side of printing. In a printing-house which is said to do the best catalogue work in America, there are in the anteroom, through which visitors and customers pass, a few show-cases holding early masterpieces of printing. This exhibit creates an expectancy of quality and lends dignity to the printing-house. Perhaps the appreciation of the early masterpieces by the proprietors of the printing-house referred to may account for its great reputation and the largeness of its profits.

\* \* \* \*

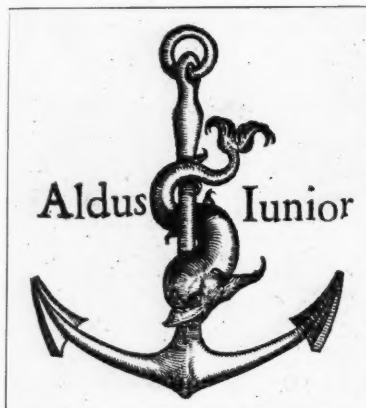
### What Printing Does.

MONTGOMERY WARD & CO., of Chicago, mail-order house, have built up a great business from small beginnings solely by means of printing. Their business expands *pro rata* with their expenditures for printing. Their statement for 1918 reports a total business of \$76,166,848. After paying an income tax of \$2,000,000, they distributed \$12.80 per share to the stockholders, or nearly \$4,000,000 in distributed dividends.

The biggest thing in the Montgomery Ward & Co.'s business organization is the printing. Ceasing to print, this company would quickly die. They have no salesmen and do not sell by means of sales people at desks or counters. They sell entirely by means of priced catalogues. The same is true of Sears, Roebuck & Co. That company began in a small town, selling watches to railroad conductors and engineers. Their present business is more than \$100,000,000 a year. Printing is the mainspring of

their business, which would be impossible without printing. Printing is the mine from which Sears, Roebuck & Co. derive all their wealth.

Printing power, used intelligently, is the greatest and most economical accelerator of business, whether the business is great or small. This fact should be proclaimed more insistently by printers. The best advertising a printer can do is to acquaint his public with the successes which are based upon the effective use



*The Greatest Ensign in Typography.*

The anchor and porpoise was adopted as his printer mark by Aldus Manutius of Venice in the year 1502, seven years after he commenced to print. It was used by his son and grandson until the end of the printing-house in 1597. Our reproduction shows the ensign as used by the grandson in 1571. It is reproduced from "Epistolarum Pauli Manutii, Libri X," i. e., Letters of Paul Manutius, who was the father of Aldus, Junior, and son of the great Aldus, Senior. When history is written in terms of progress rather than in terms of conquest, plunder, ambition and reaction, it will be recorded that Aldus Manutius, printer and scholar, was surpassed by no one in works for advancing civilization. His son and grandson were worthy of so great a forebear.

of printing. Advertise it as the cure for poor business and the stimulator of a growing business.

We have used the words "intelligent" and "effective." There's the rub! How few printers there are, comparatively, who can use printing on behalf of their customers intelligently and effectively. The power in printing must come from personal intelligence and power in the printers themselves. Wherever printing fails to be honored and sought after and well paid for, the cause is to be found in the limitations of the persons engaged in printing. It requires intelligence and ability above the average to make a printing business really successful. The machinery of the occupation is very efficient; the failure is in those who utilize the machinery.

\* \* \* \*

THE route to eminence as a printer is through the study of inspiring books about Printing, and study of the masterpieces of printing. There is no other way.

DOES the buyer of printing approach the printer with the proper respect? If he does not, the printer who encourages the disrespect is harmful to other printers. There is something radically wrong with that printer as a printer. He might perhaps have made a satisfactory grocer or butcher.

\* \* \* \*

OH, the balderdash that gets printed about printing! In a trade periodical we recently saw a statement that Franklin learned a great deal about types, while in Paris, from Claude Garamond. Garamond died in 1561. However, probably not one printer in ten thousand knows anything about Garamond. Why should he? Why should an American voting citizen know anything about Thomas Jefferson? Yet every printer of the present time is a beneficiary of Garamond.

\* \* \* \*

### A Master Printer's Most Important Duty.

The well-selected apprentice is the father of the efficient journeyman.

The efficient journeyman is the father of the dependable employing printer.

The dependable employing printer is the mainspring of the general success of the industry.

The impetus toward the success of the industry begins with the well-selected apprentice.

The hiring of the apprentice is the most important duty of the employing printer.

Are you doing your duty?

\* \* \* \*

### The Printer Wields Words.

PRINTING is a literary occupation. Its chief product is words. It multiplies words. A printer who has not cultivated himself in the use, meaning and power of English words is handicapped. He sells words, yet he thinks his main reliance is on pieces of metal called types, which he does not sell, and which are merely instruments, as are pens to writers and brushes to painters, though more completely developed than either pens or brushes. Ignorance of this fact and disregard of this point of view, which, once apprehended, elevates the status of a printer, causes employing printers to hire boys to learn printing who have an educational qualification barely sufficient for the carpenter or plumber. This is a folly for which printing in America is suffering. It has degraded printing in public esteem. The degradation will continue until employing printers realize their responsibility and do their duty in selecting properly instructed boys to be taught printing.

# COST AND METHOD

BY BERNARD DANIELS.

Matters pertaining to cost-finding, estimating and office methods will be discussed through this department. Personal replies by letter will be made only when request is accompanied by return postage. When estimates are desired, a charge of fifty cents for jobs amounting to \$50, and an additional charge of one-half of one per cent on those over that amount, which must accompany the request, will be made in order to cover necessary clerical work.

## Estimating Helps.

A printer who believes in having handy while making estimates everything that can possibly aid him in avoiding mistakes has provided a glass top for his desk, under which he has in plain view several little tabulations of the things that he uses often in his work. These include a schedule of allowances for spoilage and over sheets, a copy of the United Typothetae scale of prices for locking up forms, a copy of the schedule of cost of composition, and what he calls his "Speed Guide for Estimating," which we publish with his permission. This is based upon the actual records of his plant and is absolutely correct so far as he is concerned, but it may not fit the conditions in other plants. It is, however, a suggestion as to the manner in which other estimators may prepare similar tables for their own use from the records of their plants.

SPEED GUIDE FOR ESTIMATING PRESSWORK.

Size Press.	Minimum Make-ready.	Minimum Running for 1,000.	Average Day's Work Impressions.	Largest Day's Work Single Form 8 hours.	Cost per Productive Hour last report.
1/2 Press, 7 by 11 to 8 by 12. . . . .	1/2 hr.	3/4 hr.	6,000	9,500	76 cents
1/4 Press, Gordon or Universal, 19 by 15. . . . .	1/2 to 3/4 hr.	1 hr.	5,000	7,000	95 cents
1/2 Universal, 13 by 19. . . . .	3/4 hr.	1 1/4 hrs.	4,500	6,000	\$1.10
14 by 22 Universal	1 hr.	1 1/4 hrs.	4,000	5,000	\$1.25
Pony Cylinder. . . . .	1 1/2 hrs.	3/4 hr.	5,000	10,000	\$1.70
Cylinder 33 by 46. . . . .	2 hrs.	1 1/4 hrs.	5,000	7,000	\$2.05
Cylinder 36 by 52. . . . .	2 1/2 hrs.	1.1 hrs.	5,000	8,000	\$2.56
Large Cylinder. . . . .	3 hrs.	1 1/4 hrs.	4,300	7,000	\$3.00

These figures represent ordinary work. Overlays should be charged extra. Fine work will be run slower, often as much as twenty-five per cent.

As stated above, these figures are those of one plant and may not fit any other, though they seem reasonable. The idea is a good one, however, and, with the correct figures, should be valuable to any estimator.

## The Glass Top.

To many printers the idea of the glass-top desk seems to savor of luxury and the smaller offices will feel that it is beyond their reach, but here is an idea sent in by an estimator who feels that he wants to make some return for favors received from his fellows.

We give his own words as to his method of using the glass-top idea.

"When I called upon one of my customers and found that he had a big glass-top desk I felt kind of awed with his importance and made up my mind that I would have one for the effect upon my customers; but when I got back to the old desk and found waiting a man who told me that I was a robber and wanted to make a week's profits out of one job I weakened. Then, when I found the cost of the glass top, I didn't want it. But that idea of having the little private records under the

glass stuck with me, so I pulled out the slide at the left side of my desk and turned it over and found that there was a recess where the thickness of the panel was less than that of the frame. In this I fixed a piece of plate glass thick enough to make up the difference, and under this I placed my price-lists, and my memoranda of the number out of a sheet, and a list of the sizes of envelopes, and some other useful things.

"Now, I am sure that I have a better thing than the glass top, for it is on the off side, away from the fellow who wants to rubber while I am figuring, and quite as convenient as it would be on top, with the added advantage that I can push it in out of the way when I am through and keep the things on it away from the fellow who has no business to see it.

"I have used it for six months now and wouldn't do without it for anything. But, be sure and put it on the side of your desk away from the one where the shopper sits while you are dickering with him."

Perhaps some of our other readers have tried the same or similar methods, but it is new to us, and we are passing it along with the suggestion that, as the slide is usually only pulled out part way, it might be well to put the things it is most desirable to keep from being seen at the back part of the slide and pull it out when you want to refer to them.

## The \$2.50 Hour.

If any one had suggested to the printers of ten years ago that the hour-cost in the hand composing-room would ever climb to the \$2 limit, and beyond, necessitating a selling price of \$2.50 per hour, he would have been set down as a madman with bad dreams.

In 1910, the printers had hardly gotten used to thinking of the passing of the dollar hour. The dollar an hour and the dollar per thousand were still holding their own in certain shops, and it was hard for the general body of printerdom to realize that the cost was fully a dollar an hour in the composing-room, if not more, even in the best managed plants. In those days the cost system was just beginning to be propagated on a large scale, and the average printer did not know cost.

In the last few years wages and other costs have all advanced by leaps and bounds. Interest and depreciation are the only charges that have not jumped. The compositor in the cities is getting from \$26 to \$36 for a week of forty-eight hours, or from 53 cents to 75 cents per wage hour, which at the average percentage of production shown by the monthly and annual statements of cost of production (sixty-one per cent) is equivalent to 83 cents to \$1.23 per productive or salable hour.

In those days when the cost system first came into the field, the compositors got from \$18 to \$21 per week, and a number of reports in our files show that the average percentage of productive time was sixty-seven per cent. This would mean an equivalent of from 56 cents to 63 cents per productive hour for wages.



This increase of about fifty per cent in the cost of labor has been accompanied by a corresponding increase in most of the other costs of conducting a composing-room. The composing-room hour-cost in 1912 was \$1.26, and, allowing a fifty per cent increase, would call for \$1.99. The actual figures gathered from about thirty well-managed plants by the writer ran from \$1.87 to \$2.19 and averaged \$2.075. The figure reported for the United Typothetae as the composite average for 1918 (ten months) is \$2.11, which will most likely be slightly reduced as the last two months of the year are usually busy ones and will increase the number of productive hours and lower the cost about two or three cents.

Except in the case of the extremely well-managed plants with special runs of work that give them a big productive percentage, the selling price of hand composition must be \$2.50 per hour if reasonable profits are desired, and the best that the others can hope to do is \$2.25.

What an incentive to composing-room reorganization and the adoption of the non-distribution system this offers. Modernization and efficiency are absolutely imperative conditions of profit-making in the composing-room, as it is not likely prices will drop immediately, nor wages.

### The Misuse of the Cost System.

To the Editor:

GRAND RAPIDS, MICHIGAN.

In a recent issue of THE INLAND PRINTER one writer referred to the Standard Cost System as "a lot of bunk," while another defended it.

Why these differences of opinion?—or rather, why these opposite view-points? Perhaps each writer gave his opinion from his own experience, and we will admit that both of them were honest in their views. The difference then is not in the cost system but in its application.

Take an actual occurrence as an example. A stoneman was told to lock up a form according to a layout furnished him. The details were not furnished him, but he was told to "follow copy." After the form had been put on the press (this particular form was locked on the bed of the press and the chase taken off) it was discovered that the layout was wrong and the pages had to be tied up and taken off the press and the form made up over again.

Six hours were spent, where only two hours should have been necessary with proper instructions. After the final record is made on the job this excessive time shows up, but no mention is made that the stoneman received the wrong instructions on the job, and it appears as a mark of inefficiency against him. As those who are responsible for this blunder do not come forward to defend him, for reasons best known to themselves, the stoneman naturally calls the cost system a lot of bunk because it gave him no means of defending himself. This same scheme is also worked where a compositor is given insufficient instructions regarding a job, and the excessive time spent is put as a black mark against him, while those responsible are busily engaged in boosting their own game.

The cost system is all right when used by honest people in an honest way—but when it is used to cover up somebody else's blunders it can truthfully be said to be a lot of bunk.

It may be well to add that where the employer is in close touch with all the details of his plant this crooked policy can not gain much of a foothold. But where the cost system is in the hands of a few whose main object is to boost themselves it is often used to the detriment of the employee.

GEORGE HOMER.

The caption of this article should really be "misunderstanding" rather than "misuse," for the writer of the letter quoted seems to misunderstand entirely the function of a cost system. His remarks as to the control of the system having been in the wrong place lacks any proof, but we publish his letter as a text for a little preaching.

In the first case he gives there is no doubt that some one higher up than the stoneman made an error which caused the loss of several hours, but no evidence is given that the stoneman noted on his time-ticket that the extra time was caused by error in instructions. That is what time-tickets are for—to notify the office where the time was used and why, so that the correct charge may be made to the right customer.

In the other case there is no doubt that the compositor deserved the black marks he received, as it was his duty to ask for more definite instructions if he did not understand those given with the copy. And he should have done this before starting to work on the job.

Too many printing-office employees look upon the cost system, and especially the time-ticket, as a sort of espionage upon them, and thus fail to realize the imperative necessity of filling it out with absolute correctness. If they would only stop and think they would realize that no man ever sets a trap and then gets the one to be caught to watch it. When a time system is an espionage system the workers never see the time-tickets or other records.

The cost system must begin with the workmen and the division of their time to the various operations which go to make up the job. Failure to secure correct records from the workmen will queer the best system and render it useless.

The suggestion that the proprietor should give more attention to and know all the details of the time-tickets and the little errors that may occur in the workrooms is simply ridiculous. The proprietor hires superintendents, foremen, bookkeepers and clerks to relieve him of the details so that he may have time to devote to the securing of more business and the financing of it, that the employees may have work and that the money may be ready in time to pay their wages. If he did otherwise the business would always remain very small or else go to pieces quickly.

Here is the lesson we wish to convey to all employees: You have sold a certain number of hours to your employer and are "delivering the goods"; but you are delivering this time in small lots to many customers, each of whom must be made to pay his share. Here is where the time-ticket comes in; it records the history of the delivery of your time, to whom it was delivered, at what time it was delivered, and how it was delivered. Every time you attempt to fix up the time-ticket you not only falsify your record but you also rob one of your employer's customers by charging him with too much of your time; while, on the other hand, you give some other customer a rebate to which he is not entitled. You as an employee are, or should be, interested in the success of the firm you work for; you are interested in seeing it succeed because it means a permanent position for you.

The worker who feels that the cost system is being used to his hurt had better take the advice of the late Elbert Hubbard to "Get in line or get out." He is certainly in the wrong shop, or in the wrong condition of mind, and should at once come to an understanding with those for whom he works or look for and take another position. This may sound drastic, but many years of experience (we would not like to say how many for fear of being called an old-timer) have taught us that the man who is always thinking about black marks and unfair treatment is in the wrong frame of mind to be of much value as a worker.

The cost system has proved itself a success in thousands of printing-offices where both the employers and the employees are awake to the possibilities it brings out for advancement. In the cases where complaints have arisen it has been found that the system was not properly installed or that the records were carelessly kept, and in the latter case it has always been the daily time-tickets that have been at fault.

### Composing-Room Economy.

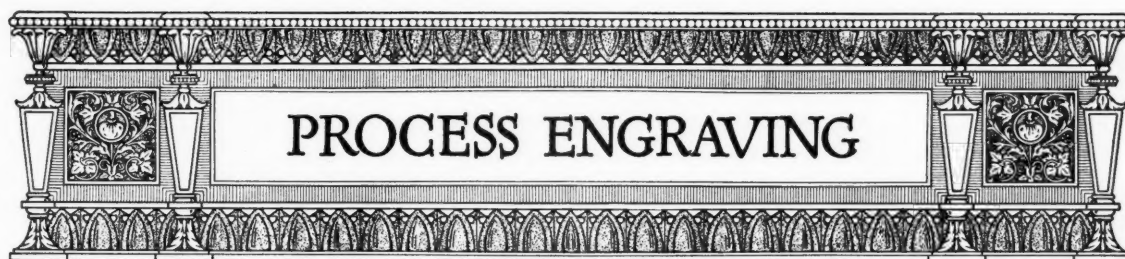
The ideal composing-room is the one where there is no waste of labor because of lack of equipment or wrongly selected machinery and material.

Does a composing-machine manufacturer claim to save one-half of the time now wasted, or two-thirds? Investigate his claim and make him prove it. If he is only half right you can not afford to run another day without his machine.

Does he claim to increase the efficiency of the worker? Try it out, or at least make him show you.

The composing-room is the only part of the printing-plant that has been allowed to remain in a state of arrested development for years. It is time that it should move ahead, even though the means be a radical change of methods and ideals.





BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers, are solicited for this department. Replies can not be made by mail. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

### Avoiding Devils.

These are not the kind of devils that come first to your mind, reader, neither are they the kind found in printing-offices. The name "devils" is given to holes that are etched in photogravure plates where they are not wanted, and Charles W. Saalburg "exorcises," or rather prevents them by his patent, No. 1,290,786. His claims consist of transferring to an etchable roll or plate a carbon negative print-film containing the image of the subject-matter to be reproduced, drying this carbon print on the copper, then transferring on top of this image-containing film another carbon-tissue print containing the screen, and drying the latter. After both films are dry, the copper roll or plate is etched with chlorid of iron as usual. The idea of this invention is that, as "devils" are supposed to be caused by what might be termed "pin-holes" in the carbon resist through which the etching solution goes readily, by superimposing one carbon tissue film on top of another the "pin-holes" of one tissue will be covered by the other one.

### Blackening Brass.

"Etcher," Detroit, who inquired some time ago for a simple method of blackening brass name-plates after etching, will find this simple formula, from *The British Journal of Photography*, valuable:

Leave the enamel resist on the etched brass plate and lay the brass in the following solution of lead, used as hot as possible: Water, 160 ounces; lead acetate (sugar of lead), 8 ounces; hyposulphite of soda, 8 ounces. The bright surface of the brass when plunged into the above solution becomes first yellow, then blue and finally black. This takes about a minute, though the brass should not be taken out until there is a complete deposit of lead sulphid. The plate is then rinsed in cold water and the enamel removed, either with potash or charcoal. If scratch-brushed while dry, the black deposit will have a high luster. The brass should be lacquered, which intensifies the black, and by preventing oxidization preserves both the brass and the black permanently.

### Making Wet-Plate Negatives.

From the Wayne Color-Plate Company, Detroit, comes the instruction book published by the Engineers Training Schools, Camp A. A. Humphreys, Virginia, for "Line Negative Making by the Wet Plate Process." It is a book of twenty pages, its author being Lieut. H. H. Fickweiler, Jr., Engineers, U. S. A., who says that its purpose is to give an engineer such a knowledge of the process as it is possible for him to obtain in the brief period allowed for his instruction. Long practice and experience can alone make a man proficient and expert in the making of wet-plate negatives, just as in engineering a text-book alone will never make an engineer. Lieutenant Fickweiler expresses appreciation to the present writer, of THE INLAND

PRINTER, and to Adolph Jahn, of Jahn & Ollier Engraving Company, Chicago, for their assistance and suggestions in reading the text as originally outlined. Also to Matthew Woll, of the International Photoengravers' Union; E. W. Houser, Barnes-Crosby Company; H. G. Grelle, Grelle-Egerton, New Orleans, and to E. A. Ketterer, Wayne Color-plate Company, Detroit. The book is creditable to every one connected with its publication except the proofreader, who should have been court-martialed and sentenced to have a shooting-stick and mallet vigorously used on him.

### Point System for Engraved Blocks.

"Make-up," Boston, writes: "Why can not photoengravers trim their blocks to the point system so that they align with type, leads, reglets and furniture, and not give us all the trouble we have in the lock-up? If you would but advocate it in your department it could be brought about."

*Answer.*— This suggestion has been offered before but not endorsed by this department for the reason that only a photo-engraver can understand the problem it would be to keep saws and trimmers adjusted so as to turn out blocks even to pica measurement. It is very seldom that requests are received for blocks to any measurements other than inches and eighths of an inch. Sixths of an inch give much trouble unless the blocks are metal mounted. The custom at present is to leave but one-eighth of an inch bevel on the metal plates for blocking margin, but that is not sufficient white space to be left around any half-tone. A half-tone prints better and looks better if there is about one-quarter inch space given to frame it, so it is better to accept the blocks as they come with one-eighth inch margins and build up around them, even with paper, to meet the requirements of the point system.

### Color-Photography in 1856.

J. B. Bryant, Paterson, sends a clipping from a magazine telling how a clergyman named Levi L. Hill, of Westkill, New York, in 1851 discovered the secret of color-photography, and asks: "What became of his process? Was it ever published? Where can I find out about it?"

*Answer.*— Your library may have a copy of "A Treatise on Heliography; or, The Production of Pictures, by Means of Light, in Natural Colors," by L. L. Hill, published in 1856 by Robinson & Caswell, New York. This will tell you about the discovery, with details descriptive of how the pictures were made, also, endorsements of the inventor by the scientific men and leading publications of the day, and the report of a committee of the United States Senate and of Samuel F. B. Morse, inventor of the telegraph. Certificates of the honesty of the Reverend Hill from witnesses of his work and results are printed in plenty. The whole book is interesting reading. And yet this alleged inventor, Hill, was one of the great humbugs of his age. P. T. Barnum was an amateur compared

with him. His method of deception was likely this: He made a daguerreotype, which was the photographic method of his day. Instead of dusting the highly polished silver plate with dry colors, as was the custom, he flowed the daguerreotype with a tacky varnish, and dusted the dry colors on this varnish with fine brushes. Through the application of heat the colors were absorbed by the varnish, after which operation a second coat of the varnish was applied.

#### Lenses Wanted Now.

A writer requests this department to inform the photoengravers that he has for sale anastigmat lenses of all sizes. On communicating with him it was learned that he has been speculating in lenses in the hope of cornering the market, but the sudden termination of the war has left him with a stock of lenses which he will probably have to sell for less than he paid for them. The demand for optical glass for lenses for war purposes, particularly for photographing from aeroplanes, developed in this country the manufacture of a greater variety of optical glass than it was ever dreamed we would possess. Then the very requirements of the lenses for aeroplanes are those demanded by the photoengraver: Freedom from astigmatism, even illumination, flatness of field and speed. All of these have been obtained with American-made glass and American opticians, so there is no fear for the future as to lenses. All that is needed, it would seem, is to let the optical instrument makers know that engravers are hungry for lenses and they will be supplied. If a committee of the photoengravers' association would but formulate specifications for lenses and supply these to the various manufacturers they would benefit the trade and also the lensmakers who are seeking a market.

#### "Photo-Engraving" or "Photoengraving."

S. W. Johnson, New York, asks: "Is the word 'photo-engraving' a compound word or not? I notice of late that THE INLAND PRINTER prints it as one word while other publications make two words of it joined by a hyphen. Dictionaries do not agree on this question, for example, the Standard Dictionary, page 603, uses 'photo-etching,' while on page 1330 it is given as one word, 'photoetching.' I take your publication to be an authority on these subjects so wish you would set me right."

*Answer.*—This query should have been asked F. Horace Teall, of the "Proofroom" department, who is the greatest living judge on all questions relating to the marriage and divorce of words. The writer knows no rule in the matter. To him all words are pictures. If the written word looks better joined up with a hyphen, then a compound word it is to him. It never seemed reasonable that "photo-engraver" should be hyphenated while "photolithographer" should be one word, "photo-engraving" a compound word while "photochromography," "photocollography," "photoxylography" and "photozincography," as examples, were single words. He thinks they make better pictures as single words. That there has been a rule in the spelling of these words in this department is due to the expert editing and proofreading on THE INLAND PRINTER; the writer deserves no credit for it.

#### Engraving in Chicago Thirty-Five Years Ago.

In June, 1884, the writer, with Charles Lederer, the artist, attempted to describe and illustrate, daily, the proceedings of the National Democratic Convention in Chicago that nominated Grover Cleveland for president. Lederer was to make the drawings and the Levytype Company, of Chicago, was to engrave them in a few hours, as was customary in New York for three years previous to that time. But when the work of engraving was offered to the Levytype Company and the other engravers of Chicago it was found that, given the drawing one day, they might deliver the engraving the next day, so wood-

engraving had to be resorted to. Lederer sketched direct on the wood blocks in the convention, after which they were rushed around to Drant & Hawtin, who engraved them in an hour or so, then they were locked up in the forms at 192 Madison street, and stereotype matrices made to be shipped each night to offices from Boston to Omaha, and Dallas, Texas. To save time, Lederer had sketched men's bodies on the wood blocks so that the heads could be sketched on as the men became prominent in the convention. In the rush he used a sketch of a two-armed body for a one-armed veteran. When making up the form a printer said, "But he has but one arm." No one could tell which arm was missing. The writer undertook to fix the cut with a chisel and mallet, but he amputated the wrong arm. All of which is recalled by the death of the genial Louis Levy who was the inventor of the "Levytype" and whose brothers were operating the process in Chicago at that time.

#### Magazine Engraving Deteriorating.

Lajore Rai, Calcutta, India, in a long letter seeking information regarding rotary photogravure, complains about the appearance of our leading illustrated magazines. He says: "It used to be an artistic treat to look over your magazines, such as *The Century* and *Scribner's*, but now, alas, the engraving and printing has fallen so. Is it the war that has taken away the artist engravers and printers? The quality of the paper is easily distinguished to be not so good as the bound volumes I compare with."

*Answer.*—That the engraving and printing has fallen so, as our East Indian reader states, is not due to either the engraver or the printer, but to the publisher. It is not a question any longer of leading the world, as these magazines once did, through the high character of their engraving and presswork, but of competing with cheaper competitors and getting advertising. Artists now work for the advertising pages instead of the illustrated articles. This is evidenced by the high character of the automobile advertising, as an instance. And the public are getting their artistic sense gratified in looking over the advertisements. Even the drawings supplied for daily newspaper advertising are of greater merit than those in many magazines because of the higher prices paid artists by advertisers.

#### WHY JONES FAILED.

BY G. W. TUTTLE.

Poor Jones! his jobs of printing  
Were finger-marked and blurred,  
As though to *aqua pura* use,  
To pressman ne'er occurred.

Some sheets were printed straight and true,  
While some were cornerwise,  
And crisscross — printer's tanglefoot,  
That caught no patron-flies!

His type was service-marred and worn;  
It made a poor impression;  
Its double sins were evident  
Commission, and omission!

An extra price his jobs should bring;  
So prodigal with ink;  
A thoughtful world his jobs should make,  
If one drop makes us think.

His promises *manana* are,  
And yet no manna bring;  
"He means next week," his customers  
In angry chorus sing.

Poor Jones! the sheriff now has charge;  
His printing days are over;  
Poor Jones! why should he now be fed  
On husks, instead of clover?

## NEW NOMENCLATURE PROPOSED FOR PRINTING-PAPERS.

BY WALDON FAWCETT.



Our governmental business mentor, the Federal Trade Commission, could have its way, printers would be called upon to accustom themselves to a new set of designations of qualities and grades of writing and printing papers. Should a halt be called upon the free, not to say indiscriminate, use of "bond"? Would it serve the cause of accuracy to have a water-mark read "French Style Linen" instead of "French Linen"? Is it sufficient that the experienced printer knows the exact trade significance of "vellum" and "parchment" if his customers do not? These and similar questions have been raised by the Trade Commission with an insistence that is the privilege of an institution backed by governmental authority.

Not without a struggle, though, so to speak, will the paper manufacturers of the country consent to abandon or amend the system of trade names which they have been using for many years. This attitude of reluctance, if not resistance, was clearly indicated at a recent conference of paper manufacturers at Washington at which the Trade Commission's plan of "reform" was disclosed in its entirety for the first time. The printer knows and the papermaker knows, and what does it matter, anyway, since paper is sold only on sample?—this, in effect, was the answer of the paper-trade to the proposal that paper names be overhauled in quest of literal accuracy.

"Are we to protect the fools?" inquired Henry A. Wise, appearing for a committee composed of one member each from the stationery, writing, book, merchant, envelope and export branches of the paper-trade. His insinuation was lost, however, on the Trade Commission. Commissioner Murdock, who presided at the conference as the representative of the Trade Commission, retorted: "I am here to protect the public. Why not make an honest, fair, square, truthful description of paper? It does not contain linen. Why not say 'Linen Finish'?" And there, for the time being, the argument ended, leaving the next move to the Federal Trade Commission.

How the Trade Commission happened, at this juncture, to take up this question of paper names and designations is in itself rather an interesting story. It came about in the line of duty rather than, as some papermakers suspect, in exemplification of the desire of the "supreme court of business" to meddle in matters that old-fashioned business men might suppose were none of its affair. The Trade Commission, being the duly constituted authority for the enforcement of the mandates against unfair trading contained in the Clayton Act and the Federal Trade Commission Act, receives and considers "complaints" of unfair and deceptive practices of all kinds. Among the protests lodged with it in recent months have been objections to the present system of describing writing and book papers.

Paper manufacturers and dealers who have been at Washington in connection with the proposal to turn their trade names topsyturvy, have been completely mystified as to what started all this agitation. With entire confidence they have declared over and over again that "everybody is satisfied" and "nobody is complaining," by way of argument for letting well enough alone. But for all the incredulity of the manufacturers, somebody has been complaining. Pursuing its usual policy of secrecy, the Trade Commission is not saying whether the protests have come from printers or from every-day users of writing-paper, but complaints there are that trade names are being loosely used in the merchandising of paper to a degree that makes for confusion.

Had the Trade Commission seen fit it could have summarily called upon specific paper manufacturers to revise or abandon

trade terms of deceptive or doubtful meaning. That, indeed, would have been the usual procedure of Uncle Sam's business policeman under such circumstances. If a preliminary investigation discloses that protests are well founded, a formal "complaint" is issued calling upon each offending business house to show cause why an order should not be issued requiring it to "cease and desist" from the sales practice that has created dissatisfaction.

In view, however, of the widespread and long-continued use in the paper and printing fields of the trade names which are now under indictment, it was decided that, instead of taking summary action forthwith, it would be best to call into conference the various producing interests affected and make an effort to reach a gentleman's agreement. There was, indeed, precedent in the annals of the Trade Commission for compromise arrangements of this sort. For instance, when some months ago the commission was called upon to take corrective action with respect to the labeling as "silk" of a number of manufactured products that contained no genuine silk, or only a very small proportion of real silk, an amicable adjustment of the difficulties was reached at a round-table session with the producers and sellers who were taking liberties with the sacred word.

When the current complications arose over the use of "Madras," "Nainsook," "Wove," and all the other time-honored handles of high-grade paper stock, the commission delegated one of its members, Victor Murdock, to get together the manufacturers and others interested and talk it over. Commissioner Murdock took the view that if possible a solution should be arrived at in a spirit of accommodation. The commission had, before it said a word to the manufacturers, conducted an extensive investigation of certain trade names in the paper field, and had pretty well convinced itself that a number of the names, if not exactly false, are at least deceptive and misleading. Some of the names to which objection has been made are geographical names; others refer to makes and finishes of paper; and still others have to do with methods of manufacture. Therefore the commission set out in quest of what the various trade names of paper really mean and what they should mean where the original meaning has been lost by continuous use.

Frankly, it can not be said that in its initial effort the commission has made much progress. That is to say, it has failed to secure concerted action by all the paper manufacturers on any considerable proportion of the points in controversy, and it will not be strange if we are on the threshold of a tussle over the right of use of trade names and grade names for paper that will be long continued and may ultimately lead to the highest courts in the land. About the only point on which there seemed to be almost unanimous agreement at the recent paper conference was the impropriety of labeling machine-made paper "hand-made." Most of the papermakers present seemed to think that such liberty was not taken in any event, but the representatives of the Federal Trade Commission intimated that they had evidence of misuse of the term "hand-made."

The gage of battle has been found in the use of the word "bond" on paper. Commissioner Murdock pointed out that originally the application of this trade term indicated a paper fit to print a bond upon, but that, in the estimation of many people, it has now come to have an entirely different meaning. He set forth that the trade body sought a correction of the perversion that has taken place, so that "not only the printer to whom you sell your stationery, but the man who buys from the printer and the man who buys from him will not be deceived."

To this Mr. Wise, the spokesman for the paper manufacturers, countered with the contention: "The word 'bond' does not have to have a definition that will place upon that word a meaning that the paper in question is made up of this, that or



the other thing, for it has never had any such meaning in the trade and the trade does not want it. They do not want any strict definition of the term. Nobody is injured by the use of that term as it is used. Nobody in the industry is complaining. Every man who manufactures and sells his paper as bond manufactures and sells his own bond and nothing else but his own bond. It is his bond, and whoever wants that particular thing buys it as such."

S. L. Willson, vice-president of the Graham Paper Company, of St. Louis, in his contribution to the forum at Washington, assumed that the Trade Commission might have an ambition to require a rag content in order to warrant application of the word "bond." He declared that whereas "bond" was originally made of all rag, there is today no more justification for requiring that a bond-paper be all rag than there is for demanding a rag content in news-print, which at one time embodied rags as an ingredient. "Bond as applied to paper means nothing," declared Mr. Willson at one point, and again he remarked, "'Bond' and 'linen' do not mean much, if anything, either as to material or uses." This drew from the representatives of the commission the observation that every word in the paper-trade dictionary ought to mean something.

Throughout the entire discussion at Washington there was continual effort on the part of Commissioner Murdock and Attorney E. S. McCrary, the examiner for the Trade Commission, to pin the paper manufacturers down to a definition of "bond" or, at least, to a tradesman's recipe for the recognition of paper as "bond." It was in elaboration of one point in this debate that Mr. Willson explained: "There was a reason for distinguishing between bond linen paper and a flat writing, for we found that the bond linen papers were nearly always printed. For good results it needed a stiff, strong, low-finish sheet, which qualities they possessed." He declared that whereas attempts have been made from time to time to draw a line between news-print and book, between book and flat writing, and between flat writing and bond, only men with little knowledge of the business were venturesome enough to attempt such a division.

C. A. Crocker, president of the Crocker-McElwain Company, of Holyoke, Massachusetts, responding to the summons to take the accuracy of "bond" as a test of the consistency of paper-trade terms, said: "The term 'bond paper' has come to signify in the minds of the buyer and of the manufacturer not a paper of any particular quality, but a certain classification which is indicated by certain characteristics of the paper—merely a classification, an indefinite sort of something which you can not put in words and you can not apply to one grade of paper any more than you can to some other grade."

When it came the turn of Walter J. Raybold, secretary of the B. D. Rising Paper Company, of Housatonic, Massachusetts, to discuss this moot question of "bond" he said: "How in the world we could get along without the use of the word 'bond' I do not see any more than you could get along without the word 'bread.' I suppose there are companies which would like to have the exclusive use of that word 'bond,' but it would be a tremendous injustice to everybody else. The word indicates a class of paper, but not a quality of paper."

Winthrop M. Crane, Jr., manager of Crane & Co., of Dalton, Massachusetts, disposed of any suspected aspirations to a monopoly of use of the word "bond" by a disclaimer as follows: "While we claim to be the originators of the use of the word 'bond,' we have no feeling that that should be restricted to ourselves or to anybody making paper of equal grade of material going into it. If that had been the case we would have done that long ago."

In the logic of the Trade Commission, grave suspicion of deception attaches to the use on paper of foreign words or geographical terms such as "Japan," "Holland," "Scotch," "French," "Italian" and "Egyptian." The paper-trade is

prone, however, to belittle this cause for alarm. The vice-president of the Graham Paper Company has assured the authority at Washington that geographical words used as part of trade names can not be in any way deceptive because such a name adds no intrinsic or collateral value to the paper that has been "hyphenated" by that name. As he senses trade practice, the average geographical name is used merely for the identification and protection of a mill's proprietary line and not to lead to a belief of foreign manufacture. Of the same mind is Mr. Crocker, of Holyoke, who absolved this class of designations from guilt in an explanation as follows: "Geographical names are fanciful names, that is all. They do not mean anything in regard to the place where the stuff is made." In like manner, the various paper manufacturers who sat in at Washington insisted that "Madras," "Nainsook," "Velum" and "Parchment" only apply to a finish or suitability for a particular use and with no intent to deceive.

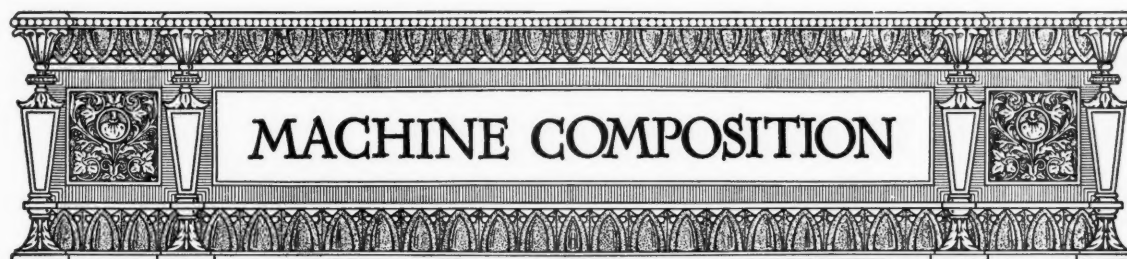
The key-note to all the representations that the paper-trade has made to the Trade Commission is insistence that the plan of selling in vogue in the trade leaves no responsibility upon mere names. Mr. Willson expressed the common view when he said: "Paper is selected from samples. It is not bought on a photograph nor because of high-sounding names. The name is of minor consideration. If satisfactory, even though it is purchased under a misapprehension of its place of birth or its Christian surname, why should any of us attempt to create dissatisfaction or attempt to educate the trade to become hypercritical and to purchase paper only upon an acid test or upon analysis?" Norman W. Wilson, of the Hammermill Paper Company, of Erie, Pennsylvania, held out the idea that the whole responsibility of paper selection, regardless of means of identification, may be safely left to the printer. "The printer," he declared, "decides in placing his order whether the kind of paper will stand the kind of work." H. A. Moses, president of the Strathmore Paper Company, felt sure that every customer knows, when he buys "French Linen," that there is no linen in the paper and that it is not made in France.

## AN IDEA THAT LENGTHENED ORDERS.

BY CLARENCE T. HUBBARD.

Hot after all the good business he could get, Sanders, the live salesman for the Remington Printery, tried this stunt with success: He thoroughly canvassed his home town first for all clubs, societies and lodges of size that did not publish any house-organ. Especially keen was he after new organizations. These gatherings he approached with dummy papers made up to fit the purposes of the organization, and in six cases out of ten he landed an order that repeats itself each month. For example, when he learned that a local bank employees' society of five hundred members had no fraternal paper, no monthly news of any sort, he cut out a four-page leaflet from an appropriate stock of soft paper and had the foreman of the composing-room set up a good heading called "Chapter Topics." Then he clipped some articles on the topic of banking and pasted them inside, added the picture of a local banker on the front page and tendered his proposition to the president of the association. It was accepted, name and all, and now the Remington Printery has a perpetual order for five hundred "Chapter Topics" each month. The same applies to the "Paper Profits," a weekly four-page sheet accepted by a local newspaper to encourage its sales among newsboys and dealers. Sanders never broaches the subject without first submitting a sample paper with an actual heading, properly printed, and generally some clippings pertaining to the business pasted in. Being rather clever at working up catchy titles, Sanders finds this a big point in presenting the proposition. In fact, the way he puts it up leaves nothing for his prospective customer to decide except the policy—consequently he gets the business.





BY E. M. KEATING.

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of obtaining results. Replies to inquiries will be made by mail when accompanied by return postage.

### Clutch-Shoe Buffers Slip.

An Illinois publisher writes stating that the cams rotate with some degree of uncertainty, sometimes stopping completely, especially when the plunger is being raised. Our advice is as follows: We suggest that you increase the stress of the clutch-spring which will be found in the shaft. To do this, turn in on the adjusting-bushing (C-228) to be found on the clutch-rod (C-233). When the spring stress is greater we believe the cams will rotate without hesitation. Be certain to clean the clutch-pulley surface at least once a week and clean the pump-plunger daily.

### Keeping Pot Gas-Burners Lighted.

An Indiana operator wants to know what is the advantage in keeping the gas lighted constantly under the metal-pot.

*Answer.*—If you have a low rate for your gas it would perhaps be no object in turning off the gas, especially, as you state, you operate the machine overtime almost every night. One advantage in having the pot constantly heated is that it is not likely to crack owing to the expansion of a pocket of liquid metal beneath a heavy crust of solid metal, as frequently occurs where an operator will turn gas or gasoline on full head and give cause for cracked and leaky metal-pots. One disadvantage in keeping the heat constantly applied to the pot is that the metal drosses more rapidly, there being more waste as a result. Where gas or gasoline is used for heat, the individual who lights up should turn the flame down for a short time, and, when the pot is well heated, full head may be given. It may be said that an electrically heated metal-pot rarely cracks or springs a leak owing to the arrangement of the heating elements. This arrangement of the heating elements opens up a channel from bottom to top of pot, allowing for the expansion of the liquid metal.

### Right-Hand Vise-Locking Screw Breaks.

An Indiana publisher states that his night operator had an accident with the machine in which the right-hand locking screw was broken. He desires to know what might have been the cause so that he may avoid a recurrence.

*Answer.*—This trouble, we believe, is due to a combination of circumstances. The friction clutch should not exert sufficient pull to break the screw. Make an examination of friction clutch and see if this inner surface of the pulley is not gummy. This surface, and the faces of the leather buffers, must be kept free from oil and gummy substances, otherwise the clutch has a greater pull than desired. The friction clutch should slip when the mold-disk binds and when the locking studs and bushings do not exactly match. Doubtless, at the time of the accident, the disk was bound by metal or other means and failed to match with the studs, consequently, when the disk advanced and the edge of the stud struck the bushing on right side, it pushed the vise forward, breaking the lip off the locking screw.

Aim to find the cause if disk is not turning freely; also, see if the clutch has an abnormally strong pull, either from a gummy surface or from leathers built up too high. Perhaps the clutch-spring has been given abnormal stress by turning in on the bushing when it was not needed.

### Left-Hand Trimming Knife Needs Resetting.

A Kansas operator sends several slugs, and in a letter states that the slugs tip over when on the galley, and when in the form they "bridge up" in the lock-up. He wants to know why, and also how to prevent the trouble.

*Answer.*—The reason for the slugs being thicker at the top than at the bottom is due to the slight overhang of the face on the smooth side. This can be corrected by resetting the left-hand knife a trifle closer to the right-hand knife. If this operation is made with care you should have no further trouble. As the knife needs but a very slight movement toward the right, great care should be exercised. Change the liners so as to have a thirty-em slug to set the knife, and use a cap line while making the adjustment. Before starting operations, tighten the banking screws in the mold. These are the screws that hold the mold to the disk. Use a large screw-driver, and tighten them as much as possible.

### Imperfect Face on Slug From Closed Jet.

A California operator submits a twelve-point slug, having a spongy body, hollow foot and pitted face. His letter reads in part as follows: "I send you herewith one of the slugs showing the trouble I was having with the thirteen-em slugs. I wish to state that in two of the pica spaces near the end of the mouthpiece the holes were closed with steel driven into them, and that the two pica spaces on the left end of mouthpiece for the thirteen-em slug had an extra hole each. This is probably owing to the fact that the mouthpiece is for head-letter, which we use in eighteen-point. You will see by the slug that the defect generally occurs right where the two holes are stopped up. However, in following your suggestion to increase the stress of the pump-spring, and also by opening slightly the vents by the use of the point of a sharp knife, or at least keeping the mouthpiece vents clean of metal, I have improved the slug. I presume this is all I can do, as it seems to be out of the question to get those closed holes open again with a hand-drill, and it would be some risk to put in a new mouthpiece when the present one is working so satisfactorily otherwise.

*Answer.*—We regret that the slug had such a spongy base. Its condition prevented a close examination of jet position, of which we are unable to advise you. If the jets show full and round on foot of the slug, and are twelve points apart, you can further improve conditions by cutting another hole between each of these, making twenty-five holes for the thirteen ems. Doubtless you can do this yourself when the pot is cold. Use a drill of a size corresponding with the present holes. It will not be necessary to remove the mouthpiece.

### Spongy Slug and Plunger Sticking in Well.

An Arkansas operator submits several spongy slugs and states that they are more common than solid slugs. He states that good metal is used and that the temperature is kept around 550°, as he keeps a thermometer on the pot. Gasoline is used as fuel. The following suggestions may help: Clean plunger with a wire brush and the hole on side of well, using hook end of pot-mouth cleaner. Clean out cross-vents between the holes in mouthpiece. These vents should be cleaned out daily. Increase stress of the plunger-spring. Keep the metal at a uniform height in the pot, about one-half inch below the top of the crucible being the maximum height. Occasionally use the well-scraper, which will insure that no accumulations will become attached to the inside of the well. Do not neglect the daily brushing of the plunger. Make this operation a part of your regular day's work.

### Spaceband Caused Splash.

A Michigan operator states that he has frequent front squirts, which invariably occur near the left end of a line. A twisted spaceband is usually found, but it is not damaged; its back end is usually off the rail of back jaw. He wants to know how to prevent the trouble and what will make the spaceband pawl-latch remain in position.

*Answer.*— Usually when spacebands become twisted while in the first elevator, either at the lowest point or when the elevator has reached its highest position, the trouble is caused by short lines. This condition of the line permits the spacebands to turn sidewise sufficiently to allow the ears to slip off the supporting rails in the first elevator. When the trouble occurs again, examine the slug that was cast from the line and see if it was not shorter than normal. It should be the aim to fill out the lines, which will, perhaps, overcome your trouble. The pawl-latch may be made to remain in its proper position by stretching its spring.

### Keyboard Rolls Are Cut by Cams.

A Minnesota publisher writes regarding the cutting of keyboard rolls on a Model 1 machine and the breaking of the knife-wiper, the latter trouble having a tendency to leave shavings on the slugs.

*Answer.*— The cutting of the keyboard roll was doubtless due to an interference with the upward movement of the keyboard rod. This is often caused by a matrix with a bruised ear. We regret that you did not state what keyboard cam caused the trouble. We have frequently found that the hyphen caused it. We suggest that you investigate and, when you learn which cam, empty the channel in the magazine and see if some one of the matrices does not have a defective lower back lug.

In regard to the breaking of the knife-wiper, this trouble is sometimes associated with spongy slugs, which may be due to the metal being too low in the pot. Aim to keep the metal at normal height in the metal-pot, and it is likely no recurrence of the trouble will be experienced.

### Matrices Carry Beyond Proper Channel.

A Louisiana operator sends several matrices which he states have been found in wrong channels, not in adjacent channels either. He desires to know how matrices can travel past the regular dropping place.

*Answer.*— The matrices have perfect combinations and have been tried out in several machines, which proves that the matrices themselves are not at fault. We suggest that you examine the guides of the magazine entrance and see that the upper part of each guide is in perfect alignment with the lower part. It happens sometimes that a guide becomes bent, and, remaining this way, will cause a matrix to lie flat, and this

matrix will act as a bridge for other matrices that should drop at that position. A matrix that may be held elevated by a thin matrix lying flat on the guides will have its combination teeth re-engage on the distributor-bar, to which it will hold until it falls at that next point which the rails permit. This action explains how a matrix with undamaged teeth will often travel beyond its regular dropping place. Your aim should be to find the thin matrices that fall flat on the guides, and either throw out those matrices or straighten the guide.

### ART OF MAKING PAPER BOXES.

At the April meeting of the American Institute of Graphic Arts in New York the art of making folding boxes and lace papers was explained by Messrs. Hassinger, Tinsley and Curtiss, of the Robert Gair Company, of Brooklyn, aided by an exhibit of various kinds of cartons and containers.

It is fifty years since Robert Gair discovered that he could crease and die cut material for making a paper box at one pull in a printing-press. That press is still in existence, while the business has grown until his plant covers acres of ground in the city of Brooklyn. Packing food by machine has increased the demand for containers, and the scarcity of tin has compelled the substitution of pasteboard in many cases so that this business has grown until it is difficult to get machinery to keep pace with it.

In this plant the pasteboard is covered with a sheet of manila for the cheapest grade of cartons. White patent coated board is the next grade, but the highest grade of paper-box stock is a white clay coated board on which color-printing may be done, either by relief printing or by lithography. The coating of the cardboard is done in the plant.

The color-printing is done on coated sheets 40 by 60 inches, with 12, 16, or 24 cartons "up" as a unit. When printed, these sheets are fed into a cylinder press that creases the folds for the box and die cuts them apart in one operation at the rate of 700 to 900 sheets an hour. If the box is to be glued it goes through a machine that will glue 250,000 boxes a day. The majority of boxes are delivered flat and folded by the customer, as is evidenced by the cracker-box.

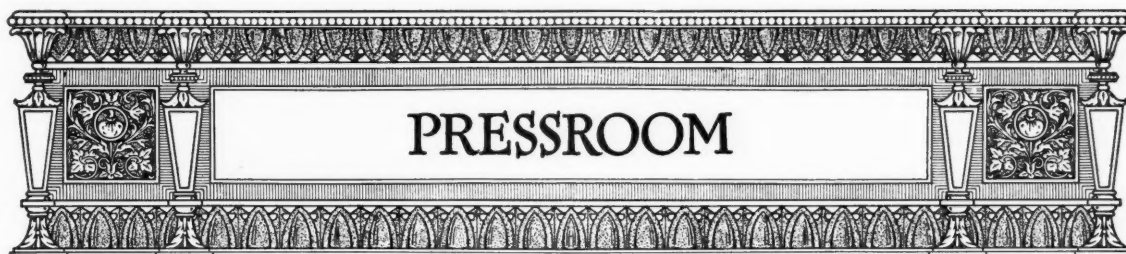
Lace paper making is another art which this company has adapted from the French, Swiss and English makers. Instead of stamping out the paper from flat dies as was done abroad, here the lace paper is stamped out by running between cylinders, one of steel with the design cut in it by hand and the other cylinder of paper made into a "counter" to emboss the paper. The paper in the apertures of the lace is blown out by compressed air.

### BOOK-COVERS FOR OUTDOOR USE.

Neither leather, cloth, nor paper bookbindings may be expected to come through a rain-storm uninjured. Yet there are many books, such as automobile blue books, engineering reference books, etc., that must be used out-of-doors and some of them are caught out in the rain more or less frequently.

Until recently there were no water-proof bookbindings to be had, but one has been perfected within the past two or three years which, it is claimed, will "shed water like a duck." Grease and dirt spots can be washed off it without hurting it in the least.

It is a leather substitute material which comes in about all the grains and colors in which real leather is obtainable. It has a strong cotton-fiber base covered with a pyroxylin coating. In appearance and "feel" it resembles leather so closely that only an expert can tell the difference, but unlike leather it is not hurt by a soaking. A good many publishers are using the new material for binding "out-of-door" books nowadays.



The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science. Replies to inquiries will be made by mail only when accompanied by stamped self-addressed envelope.

#### **A Two-Color Lead-Molded Plate Did Not Register.**

A Canadian printer submits an impression of a two-color lead-molded plate and asks for information regarding cause of imperfect register. The appearance of the impression does not indicate irregularity in register due to presswork. We have no data relative to the stretching of lead-molded plates. A variation in the pressure employed may result in a trifling difference in superficial measurement of the printing surface. We would suggest that you bring the matter to the attention of the manufacturer of the press and possibly a solution of your trouble may be found.

#### **Printing and Embossing Red Seals.**

A Belgian printer submits a miniature red seal, embossed and cut out to imitate a personal seal such as is often used for correspondence, and asks to know if a special press is used to produce them.

*Answer.*—The seals could be produced singly or in quantities on an ordinary platen-press. All that is required for the work is a glazed label stock, a printing and embossing plate, and a cutting-die. A photoengraver could make the printing-plate, which will have white letters, and it could afterwards be used as an embossing-die as the relief parts are not printed; or, one could print and give the low relief desired at one operation. The printing-plate gives the shadow appearance by using a flat red ink that is a shade darker than the paper. The cutting of the seals can be done on the same press by locking up the cutting-die, or dies, as the case may be. A sheet of brass may be attached to the platen by a screw in each corner. This sheet of brass need not be more than one thirty-second of an inch thick, although a thickness of one-sixteenth of an inch is frequently used. Of course, the rollers are removed during the cutting operation. No part of the operation of printing, embossing or cutting requires special knowledge.

#### **News-Ink Stains Paper.**

A Western publisher submits several copies of a daily paper for inspection and criticism, and writes as follows: "We are sending you three copies of yesterday's paper which we should like to have you look over carefully and point out the defects. In other words, we should like to have you criticize them as we are anxious to improve on our presswork. You understand that we are using dry mats exclusively."

*Answer.*—The unsatisfactory appearance of the front page no doubt is due to staining of the paper from the oil in the ink used on the opposite side. This staining can be avoided by carrying a trifle less color. If the pressman uses machine-oil in the ink it should be discontinued. Perhaps a consultation with the ink salesman may result in securing an ink that will not give up its vehicle so readily, which will eliminate the staining of the paper. The editorial page is printed very neatly, and is commendable for this reason. The printing up

of white spaces in the advertisements may be corrected by calling the attention of the stereotyper to the unsightly high spots. Aside from battered plates here and there the paper is very well printed. Do not carry enough ink to print black. A gray solid in a newspaper looks better than a black one. Except for the foregoing, your paper is well printed throughout, and your pressman deserves considerable commendation for the care and intelligence exercised in his work.

#### **Printing on Celluloid for a Novel Use.**

A Canadian printer writes: "We want to print numbers on heavy sheet celluloid for poultry leg-bands. Could you tell us how this may be done, so that the figures will not rub off? If special ink is necessary, where can it be procured?"

*Answer.*—Printing on sheet celluloid for permanency requires a special grade of black ink which can be supplied by your dealer. In emergencies, a bookbinders' black may be used. As the special ink is quite dense, firm rollers with smooth surfaces should be used. The make-ready should be on a hard tympan, and there should be only sufficient impression to affix the ink to the celluloid. Laying the printed sheets out singly, or standing them on their edges, will permit drying without the risk of smutting. Spoilage may be eliminated by washing off, with gasoline, any sheets that have been printed crooked, as such sheets may then be printed again.

#### **Electricity in Stock a Winter Complaint.**

An Ontario printer writes: "I have trouble with electricity in stock. The paper will not jog up in jogger when delivered. I have found that oiling the cylinder gives best results, using machine or coal oils, but it soon wears off. Some time ago I worked in a large city pressroom and a pressman there used an oil which smelled like almonds. It was very good and lasted half a day, but he would not tell what it was. Can you advise?"

*Answer.*—One of the best ways to overcome electrical disturbances is to heat the stock. After it is opened up, place near or on a steam radiator, or pile near a stove. You seldom have trouble from electricity if the stock is warm throughout. We are unable to tell you what kind of oil was used by the pressman to whom you refer. Doubtless the almond-oil was used to mask the smell of the liquid used, which may have been coal-oil. A good tympan oil is made of equal parts of paraffin and common machine-oil. Melt the paraffin by a slow fire and add the oil, which should be warm. Rub every sheet of the tympan with this mixture and it should give relief.

#### **Composition Rollers Larger Than Truck Rolls.**

A West Virginia printer writes: "Having always received good answers from you to questions asked, it is natural to think of you whenever anything comes up. For a good while I have not been satisfied with the presswork on the small platen-presses. The presses are the newest and in perfect shape. It may be the pressman. It can hardly be the presses or rollers. We always keep the rollers renewed and clean. I



have thought that the rollers were cast too large. That is, when the rollers pass over the type the type sinks too far into the rollers, and thereby gets ink on the face and also all around the edges of each letter, and thus gives the letters a blurred or imperfect appearance. Is it practical or possible to have these rollers made so they will just touch the type-face as they pass over the type? Of course, we use roller bearers, the flat wooden kind. It might be that a few words from you might help greatly."

*Answer.*—If you apply expansion truck rolls they can be made to equal the diameter of the composition rollers and prevent them from inking the counters of the type. However, if you do not care to go to the expense of buying these rolls, you can minimize the trouble by wrapping each truck roll with friction or surgeon's tape, so as to give the proper circumference, and then you may dispense with the roller bearers if you desire.

#### Making Advertising Slides.

A Utah printer writes: "Can you favor me by sending information as to method used in making motion-picture slides used for advertising purposes, and the approximate cost of the necessary equipment?"

*Answer.*—Slides may be made by any printer who desires to engage in the work. To make an inexpensive slide, use a piece of sheet gelatin, such as is used to wrap fancy boxes of chocolates. The material should be cut to  $3\frac{1}{4}$  by 4 inches, and printed in the same manner as paper. You should make a hard tympan and pull an impression; set the guides and pull an impression on the tympan, then feed the sheet of gelatin to the guides and print it. Bronze both sides of the sheet and let it dry. Place it between two pieces of glass with a cut-out around it, then bind the pieces of glass together. If the heat of the projecting camera is not too great, the gelatin will stand up very well. A trial will demonstrate its value. If found unsatisfactory, try printing on sheet mica, using the same plan as outlined for the gelatin. Another method is to make an indirect transfer to the glass. This latter plan is in use but involves more labor. The following details may help: When the form is set up and corrected, tie up the advertisement and place between two electros or half-tone plates on the stone. Take a good ink-roller charged with stiff black ink and roll up the form. Then take a clean roller and pass it over the inked form. The roller takes up the ink and transfers it when passed over a suitable piece of glass. After it has dried for a short time the slide may be covered on the inked side with another piece of glass and the edges bound with black gummed paper. This is the slide of commerce and may be produced in colors by the ingenious printer who will use process colors thinned down with reducing varnish. A few trials will show you that you can place half-tones, line-cuts, etc., on a piece of glass to be projected on the screen.

#### INK DISTRIBUTION ON JOB-PRESSES.

BY R. O. VANDERCOOK.

The first patent for a vibrator for a job-press was issued December 18, 1866, to G. P. Gordon, the originator of the Gordon press. The serial number of the patent is 60504, a copy of which can be obtained by sending 5 cents to the Commissioner of Patents, Washington, District of Columbia.

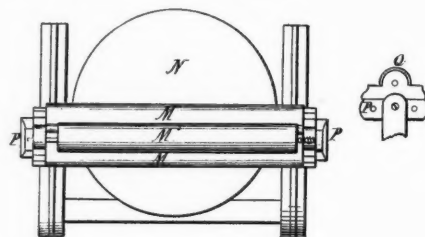
The accompanying zinc etching is reproduced from a part of the original patent.

To quote from said patent: "N shows the ink-distributing table or disk. . . To the saddle-pieces (P) are attached the boxes (Q) for the purpose of receiving and carrying a third or supplemental roller (M<sup>3</sup>), which third or supplemental roller, when in position, rests upon and between the rollers (M). The roller (M<sup>3</sup>) may be made of wood or any substance suitable to give a good distribution to the ink."

It is interesting to quote still further from the patent, which was issued before a great many of the printers of today were born.

In his patent Mr. Gordon says: "Two purposes are effected by the use of this third or supplemental roller, the carrying always of one-half more ink than if but two rollers be employed, by the presence of this third roller giving distribution as it travels to the inking rollers, and giving this distribution to them *continuously*, whether the same are passing over the form or type or over the revolving ink-distributing table or disk, thus the ink distribution never ceases, as the inking rollers ever receive a distribution, whether they are taking ink from the tabular surface or are imparting the ink to the form or type.

"In many cases I prefer that this third or supplemental roller should be made to vibrate, to effect which vibration a simple screw is cut upon one end of the stock or journal supporting this third roller, which screw, when the press is in operation, works in a female screw cut in one end of the boxes supporting this third or supplemental roller."



Valuable claims were allowed Mr. Gordon on this patent. Why is it that so many years passed before any general use was made of Mr. Gordon's thoroughly practical ideas on ink distribution?

The following may be the reasons:

The device probably worked all right in the experimental shop where everything was done to favor the device, but when it was put out to work under the conditions prevailing in the average shop it failed.

The patent drawings do not show that he made any provision for adjusting his attachment to meet the shrinkage or expansion of form-rollers. That would be a serious omission even now when rollers are made much better than they were in Gordon's time, when printers made their own rollers.

Truck-wheels do not seem to have been used on the ends of the roller-cores. The extra friction of the vibrators had nothing to overcome it except the contact of the roller composition with the rails and form. This would, of course, tend to cause the rollers to slip, not turn, thus filling up the letters with ink and rapidly wearing out the surface of the rollers. It would appear, therefore, that because of what now seem structural defects, the use of a very practical and useful idea failed of adoption.

So far as I can learn, the first really practical vibrator for job-presses was one in which the vibrator was turned by gears running in a rack attached to the bed-rails and extending along the ink-plate. It also provided for some limits in adjustment, by the use of tools, to meet the varying conditions in size and quality of form-rollers.

As is always the case, a successful device stimulated imitation.

Although there are now on the market some fairly efficient vibrators in which are remedied some of the structural defects apparent in the carrying out of Mr. Gordon's ideas, there is still opportunity for valuable improvement. Nothing has ever been made that could not be made better. That is the way the world has progressed and will progress.



# Modern Type Display

*Some Examples  
of the Work of Arthur C. Gruver  
Pittsburgh • Pennsylvania*



THE INLAND PRINTER  
CHICAGO



## Second Banquet

*Harman & Company*

PITTSBURGH



WILLIAM PENN HOTEL  
*Saturday Evening, March 8, 1919*  
Six-thirty

## M E N U



CELERY	FRUIT COCKTAIL	OLIVES
	TOMATO SOUP	
	FILET SOLO CARDINAL	
	BROILED CHICKEN	
PEAS	POTATOES AU GRATIN	
	ROMAIN SALAD • RUSSIAN DRESSING	
	ICE CREAM	CAKES
		COFFEE

# GETTING YOUR MESSAGE ACROSS



*A Discourse*  
*on the Printed Word* by JOHN T. HOYLE  
*Professor of Practical English*  
*Carnegie Institute of*  
*Technology*



MACGREGOR-CUTLER PRINTING CO  
PITTSBURGH · USA

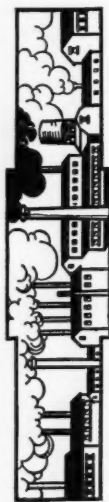
# HIGH SPOTS

*Best Selling Arguments Covering  
Our Products*

THE MILLER FEEDER  
THE MILLER SAW-TRIMMER  
*By Our Salesmen*



THE MILLER SAW-TRIMMER CO  
PITTSBURGH, PA



## HIGH SPOTS

*Best Selling Arguments Covering Our Products*



OME time previous to the meeting of the Sales Force of the Miller Saw-Trimmer Company held in Pittsburgh, January 30 and 31, 1918, each of our representatives was requested to submit a letter covering the five best selling points of both the Miller Saw-Trimmer and The Miller Automatic Platen Press Feeder. The replies covered a wide range of thought and brought out some splendid suggestions which, we believe, offer new angles of approach to all the members of our selling force.

At the convention, copies of a number of the best of these letters were submitted to the salesmen in attendance with the request that each man vote for the best letter in each group. As a result of this vote, Letter No. 1 on the Miller Feeder, written by Mr. John Farnsworth, and Letter No. 10, on the Miller Saw-Trimmer, written





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## *Getting Your Message Across*

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**I** was brought up in a printing-office. To me the smell of the glue roller, the fragrant pungency of printing-ink, and the crape on the back of the door that, if white, might be called a roller towel, are familiar things. I am as much at ease on the floor of a printshop as the sailor is aboard ship. Naturally, I have some ideas on printing and printers. ¶ Time was when the printer was addressed as "*Mr. Printer.*" He was of as much consequence in his community as the lawyer or the preacher, and was entitled to wear that badge of authority, the silk tile, so much affected these days by those who govern us—for a consideration. Mr. Printer was considered the court of last resort in things literary. And he was usually worthy of his position.

But time and chance, which happeneth unto men as well as things, struck Mr. Printer and he fell from his high estate. Following the introduction of labor- and time-saving machinery, the standard of public taste seemed to be, "Not how good, but how quick and cheap." This vicious tendency played havoc with the printing business, which rapidly deteriorated from a noble profession to a mere mechanical trade, far removed from art and literature. These were the days, dark and gloomy, of the "Steam Job Print," when cut-throat competition made life a gruelling struggle for existence. ¶ Within the last few years, however, the printing business has

*Distributors for Holley Carburetor Company & The Kelsey Wheel Company, Detroit, U.S.A.*

## *Coon-McGraw Sales Company*

BESSEMER BLDG  
PITTSBURGH • PA



## *Arthur C. Gruver*

TYPOGRAPHER

*Printing of Character • Designing • Advertising*

*No. 300 North Craig Street  
Pittsburgh • Pa*



## JIFFY

PATENT APPLIED FOR

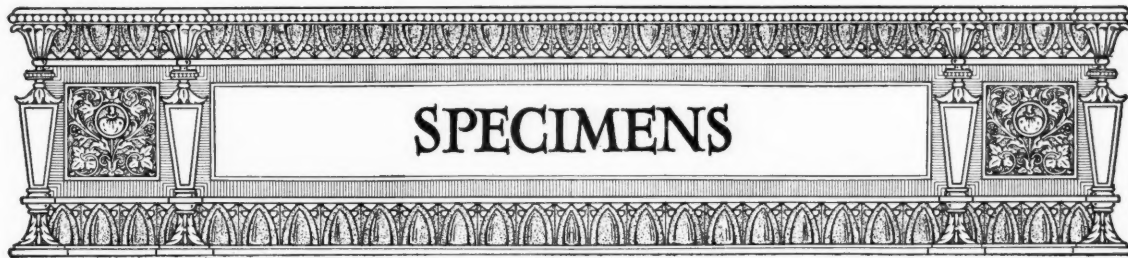
*The Golf Ball Renewer*



MANUFACTURED BY

*The Pittsburgh Economy League*

209-213 FOURTH AVENUE  
PITTSBURGH • PA



BY J. L. FRAZIER

Under this head will be briefly reviewed specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism" and directed to The Inland Printer Company, Chicago. Specimens should be mailed flat, not rolled. Requests for reviews by mail must be accompanied by stamped self-addressed envelope.

MORRIS REISS PRESS, New York city.—Your "All Fools Day" blotter is quite a novelty, and, being effectively worded and printed, it should prove to be exceptionally good advertising. It is reproduced on this page.

JAMES L. COREY, Jacksonville, Florida.—With the exception of the business-card for Ambrose, the Printer, the specimens sent us are satisfactory. That particular form was reviewed at length in this department of the April issue.

L. S. ROSENBLUM, New York city.—The folder, "Creator of High-Powered Advertising Ideas," is effectively gotten up. The typography is quite legible, thanks to the selection of a style of type that is more than usually readable in the smaller sizes, Old Style Antique.

ANDERSON & RUWE, New York city.—The two posters for the American Merchant Marine Insurance Company and the United British Insurance Company, illustrations on which are from four-color process engravings, are excellent in every way. We can not see how they could have been handled better in any respect.

NATIONAL CASH REGISTER COMPANY, Dayton, Ohio.—The covers of the two booklets issued in connection with the distribution of prizes in your suggestion contests, dated August 15, 1918, and February 17, 1919, respectively, are decidedly striking in design. We regret that the colors are such that satisfactory half-tones can not be made for the purpose of reproduction.

SIMON TRUST, Pittsburgh, Pennsylvania.—Stationery forms for the Athletic Underwear Company are designed in your characteristic style, and combine the valuable qualities of neatness, dignity, legibility and display effectiveness. The last-named good feature is happily secured without the employment of bold, crude type styles, which are too often, without reason, considered as necessary.

J. J. GUTHRIE, Galveston, Texas.—We admire the effect of neatness by which your work is characterized. The title-page for the Y. W. C. A. Glee Club concert would be improved if some of the lines were set in lower-case or italics to obviate the effect of monotony created by the consistent use of capitals throughout the page. The entire group on this page is placed somewhat too high for good balance and proportion.

THE DU BOIS PRESS, Rochester, New York.—The style-book for the Hickey-Freeman Company is admirable in conception and execution. The process illustrations are excellent in every particular. Typography of text pages is peculiarly legible and characterful at the same time, the reading-matter being set in a reasonably large size of Caslon old style, and the headings in Caslon italic, having swash characters.

G. G. TEGGE & SONS, New York city.—The red used for printing the border around the portrait, and the word "tenor," on the George Reimherr window-card is too flat and lifeless. We believe that it was not clean or that the disk

of the press was not properly washed before its application. Space is too wide between the words of the name, and we would prefer roman to italic for the display. The half-tone is rather poorly printed, owing to unsatisfactory make-ready and a poor grade of black ink.

J. B. MCGRAW, Dallas, Texas.—We note one consistent fault in all the display specimens you have sent us, the violation of the important principle of proportion in the division of spaces

and in the grouping of lines in relation to each other as to size. An effort seems to have been made toward equality of spacing in all instances, the direct opposite of proportion. A lack of understanding of the application of balance to typographic design is also evidenced in several of the designs, which are heavier at the bottom than at the top. Particularly noticeable among these is the title-page of the program for the Memorial Services of the Moose lodge.

*The Frederick Leader*, Frederick, Oklahoma.—Composition on your new letter-head design is satisfactory in a general sense. It would be improved by a lower placement of the ornament which appears near the center, for, as placed, it crowds the line of type above too closely in relation to the space apparent below. Proportion, or at least a carrying out of the idea of symmetry, should govern placement in such instances. If, by being placed close to the type-line above, it aided in carrying out a definite shape in the group, then no criticism could be made, but it does not do that. The colors employed are pleasing. The card for Mr. Rice is satisfactory in every respect.

HARRY W. LEGGETT, Ottawa, Ontario.—Your new stationery forms, which you have hand-lettered, are especially good. The design is effective and dignified. The "L" in the circular ornament is too far to the left. The upright element should be nearer the center so that the letter as a whole would appear optically balanced within the circle. The horizontal element, or base, should extend to the edge of the decorative ornament at the right. In other words, you have centered the letter mechanically without giving consideration to the white space above the horizontal element and at the right of the perpendicular element. We like the package-label on buff stock much more than the same design on white paper.

THEODORE T. MOORE, Lodi, California.—While the cover-page for the "Yosemite Automobile Club" booklet is thoroughly satisfactory, quite pleasing and effectual, it would be improved, in the opinion of this writer, if the border had been made slightly larger by cutting into the outside margins, so that the line "Automobile" would not crowd the border so closely at the sides. While the type in the upper group, the title, is too large for the type page as measured by the border, we do not consider that it is too large for the paper page, for the character of the form and for the rather dark-colored stock employed, hence our suggestion that the margins be cut down somewhat to provide for enlarging the border. The color treatment is decidedly pleasing, black and a rather bright blue-green being printed on a rather dark gray stock.

FRANK G. NODLAND, Marshalltown, Iowa.—You are handicapped in your work by the possession of too great a variety of type-faces. The employment of many styles of type, between most of which there is nothing in common as to char-

## All Fools Day

*Morris Reiss*

the Printerman who took the 1st day out of APRIL—and does it consistently every day in the year—year in and year out—has made the little sarcasm a printer's promise a thing of truth and something to rely on

MORRIS REISS PRESS

TWENTY FOUR EAST ONE HUNDRED AND TENTH ST.  
DISTINCTIVE TYPOGRAPHERS  
PHONE (HULLIN) 854



Nineteen		APRIL					Nineteen	
Sun.	Mon.	Tues.	Wed.	Thur.	Fri.	Sat.		
		1	2	3	4	5		
6	7	8	9	10	11	12		
13	14	15	16	17	18	19		
20	21	22	23	24	25	26		
27	28	29	30					

Novel calendar treatment, especially in so far as concerns copy, in which "a printer's promise" is stated to be "a thing of truth and something to rely on," that is, when the Morris Reiss Press is the printer. Printed in blue and orange on buff linen finished stock, the orange being employed for the lines drawn through the words "All Fools Day," the rule above the signature and the trade-mark immediately above the calendar.

## THE MAN TO WATCH

By RUDYARD KIPLING



SOONER or later you will see some man to whom the idea of wealth as mere wealth does not appeal, whom the methods of amassing that wealth do not interest, and who will not accept money if you offer it to him at a certain price. At first you will be inclined to laugh at this man, & to think that he is not smart in his ideas. I suggest that you watch him closely, for he will presently demonstrate to you that money dominates everybody except the man who does not want money. You may meet the man on your farm, in your village, or in your legislature. But be sure that, whenever or wherever you meet him, as soon as it comes to a direct issue between you, his little finger will be thicker than your loins. You will go in fear of him; he will not go in fear of you. You will do what he wants; he will not do what you want. You will find that you have no weapon in your armory with which you can attack him; no argument with which you can appeal to him. Whatever you gain he will gain more.

I would like you to study that man. I would like you better to be that man, because from the lower point of view it doesn't pay to be obsessed by the desire of wealth for wealth's sake. If more wealth is necessary to you, for purposes not your own, use your left hand to acquire it, but keep your right for your proper work in life. If you employ both arms in that game, you will be in danger of stooping; in danger also of losing your soul.

Handsome third page of a folder by E. E. Grabhorn, Indianapolis, Indiana, described in review item which appears on this page. In the original the decorative initial was printed in red, the remainder of the form being in black.

acteristics of design to make their use together pleasing, is the outstanding fault in the work. The same arrangement and display as followed in the work, if confined to a single series of type, or even two that would work together well, would result much more satisfactorily. Where legibility is a prime consideration, you have happily employed readable styles of type; and this fact, combined with simplicity of arrangement, warrants us in characterizing your typography as good, outside, of course, the fault referred to. Presswork is only ordinary; a better grade of ink, in most instances, combined with careful make-ready, would add materially to the appearance of your own part of the work, the composition and design.

E. E. GRABHORN, Indianapolis, Indiana.—The folder, "The Man to Watch," is excellent. Type, style of treatment and paper—a buff, hand-made, of heavy-weight—are consistent in every respect. We see no advantage in the use of the ornaments at the ends of the single title-line on the first page, and are quite sure this line would appear to better advantage if printed somewhat lower on the page. The ornaments at the ends of the display-line on the third page, reproduced herewith, do not appear so displeasing as those on the first page, though these, too, we feel, could

have been left out to the improvement of the page as a whole. The initial was printed in red.

GEORGE I. SMITH, Dolgeville, New York.—Your April blotter is, in general, satisfactory. While the orange used for the second or decorative color is satisfactory for printing the border, it is altogether too weak for printing the small line of type, "Let George do your printing." When colors are used which are weak in tone, as are yellow, orange and tints of all colors, the type selected for those lines should be correspondingly bolder in order to compensate for the weakness which results from the color. Even the initial "S" is too weak and appears lost, owing to its small size, lightness of tone and the weakness of the color, orange, used for printing. Note how much stronger the orange appears on the rather heavy border than on the type-line referred to. We believe the heading, "Latest Typographical Tri-

umph," could be improved by the substitution of something which would be more generally understood by the ordinary reader. We doubt very much whether the average person has a clear understanding of what "typographical" means.

WATSON-JONES, INCORPORATED, San Diego, California.—All the specimens in the large collection we have just received from you are representative of a high order of workmanship in every feature of their production. Particularly pleasing is the good taste evidenced in the selection of papers for some of the more elaborate samples, and in the colors employed for printing thereon. Stocks, colors of inks and designs combine in these particular forms to create very pleasing as well as unusual effects. The membership card for L'Alliance Française is decidedly appropriate in treatment, and it is also quite interesting, made so by printing a twenty-four point rule in blue along the left-hand edge of the card and a rule of the same size in red along the right-hand edge. The card was of white bristol stock. The type employed, Packard, fits in admirably with the entire scheme, it being suggestive of French temperament to an extent, as well as being similar in a general way to several French styles of type which we have seen.

DAWSON & HENDERSON, Traverse City, Michigan.—The program for the "Memorial Service" is satisfactory in a general sense, as the plan of printing is excellent. The yellow used for printing the bands of border running across the tops and bottoms of the four pages is too cold, it being a lemon yellow, and the effect would be better if a chrome yellow had been employed. This yellow was used also as a base for printing the stars in the service flag, which were afterward dusted with gold. As a matter of fact, the stars are so small they do not show off the gold to advantage, too little of the color being reflected. As a result, there is little distinction between the gold and the yellow. A chrome yellow would have served equally as well for a base for later applying the gold, and would have been much more pleasing in itself for the borders. While we regret that types were used in combination in this folder which are inharmonious, and hence displeasing, these faults are largely compensated for by the general good design of the piece.

Northfield News, Northfield, Minnesota.—While the "Northfield Community Calendar" is quite satisfactory in general design, it is made displeasing by the colors used. Blue and green, which form the basis of the printing—the only other color used being yellow, which is used alone in only one patch, otherwise by being printed over the blue to form the green—may so seldom be used together with success that the attempt had best not be made. They are particularly displeasing in this instance. Cattle are not blue, nor do buildings, stone or brick, appear blue. To obtain green for the grass and to print the other features of the illustrations in colors which would be more natural and more harmonious with the green would mean another set of plates, so it is difficult for us to offer you any constructive advice.

### CARTE de MEMBRE de L'ALLIANCE FRANÇAISE

M

GROUPE de SAN DIEGO

ANNÉE 1919

SECRÉTAIRE

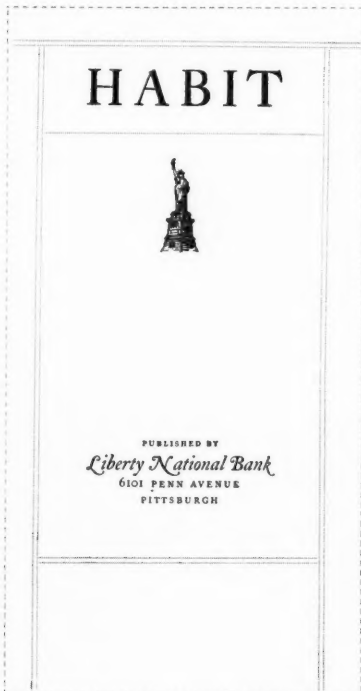
It doesn't look like much here, but it is only by the use of this illustration that we may demonstrate adequately the attractiveness of the original, described in review of Watson-Jones, Incorporated, which appears on this page.



considering the way the plates are at present. It would seem that a warm red-brown would be the best basic color, as it would give a more reasonable representation for both cattle and buildings, the design being a grouping of various illustrations in half-tone.

ARTHUR C. GRUVER, Pittsburgh, Pennsylvania.—Specimens found in your last contribution to this department are consistent in quality with those sent us in the past; they are excellent in every way. The second number of *Macograms* is an improvement, in our opinion, over the first issue, especially as regards the character and amount of reading-matter therein. We feel that this house-organ will prove quite effectual in developing business for the MacGregor-Cutler Printing Company, the house with which you are identified. The booklet for the Liberty National Bank, entitled "Habit," is especially pleasing. The cover-page, herewith reproduced, while quite unconventional, particularly as concerns the border, is nevertheless dignified and effectual in display. It should attract and hold the attention of recipients.

MASSEY-HARRIS COMPANY, Toronto, Canada.—In general, the various advertising forms of which you have sent us samples are very good indeed. Particularly effective, we find, is the character of the artwork in several of the forms. General format, display and arrangement are the predominant good features. Faults are noticeable in the inferior type equipment, as many of the display-faces are not as attractive and effectual as others which might have been employed, and the smaller type used for the text-matter of a number of the forms shows evidence of considerable wear. This wear has had its effect on the quality of the presswork. The newspaper advertisements are effective in a general way, the uniformity of border treatment being worthy of commendation, especially as this feature identifies the advertising in somewhat the same fashion as a trade-mark does. The only serious



Arthur C. Gruver, Pittsburgh, Pennsylvania, designed this booklet cover-page, which combines dignity with a certain amount of novelty and considerable attractiveness. Rules were in red, type and illustration in black, on white stock.

## Printers and Cooks

I COULD take flour and lard and nutmeg and apples and fuss over them all the morning, but it would be an awful strain on the imagination to call the result an apple pie. Also, it would be more of a strain on the digestion. Moreover, if the appeasing of your hunger depended on my effort it would strain your temper.

Someone who had taken a college course in apple pies, whatever her other shortcomings, would make a better impression.

Printing is much the same—the same paper and ink and mechanical contraptions are available to anyone who wants to tackle the business. All the little arbitrary

signs

signs we call the alphabet are open to all writers, some of whom you read and some you do not.

Advertising messages are a succession of arts; artists in words, artists in type, artists in sketches, in color and combinations of them all; that the result may make a digestible pie that a hungry man will delight in.

There's just as much difference, or would be if I attempted it, between my pie and your mother's as there is between some printing and ours, egotistical as that sounds. Mother proved up—and made a reputation that will not down—make us.



The Marchbanks Press  
No. 114 East 13th Street  
New York

Unusual treatment of first and third pages of envelope folder, an item in the advertising of The Marchbanks Press, New York city, many attractive examples of which have been shown in past issues.

fault we have to find with the display advertisements is that, in the smaller ones especially, there is in most instances more reading-matter than the space can accommodate satisfactorily. This is true to a more limited extent in the larger space advertisements also.

MIDDLETON PRINTING COMPANY, Waxahachie, Texas.—The 1919 Annual of the Lone Star Band is a commendable piece of work. The cover is striking and pleasing at the same time. An improvement would result if the Caslon Bold had been used for the lines thereon which are printed from text characters, as well as for the main display line, which is in that style. The text appears out of place on such a large page, and not in harmony with the style of the work. Owing to the fact, also, that the Caslon line is the larger, harmony between the Caslon and the text is not good, because of the manifest difference of shape, which would not have been the case had the reverse been the rule in so far as size of lines is concerned. The illustration is nicely handled in relation to the position of the type-lines, and the second color, white, is just the thing with black on the bright red stock used. Typographically, the inside pages are quite well handled, and the presswork is satisfactory, though the printing of the half-tones could be improved. The trouble, we feel, is due, in part, to the use of a rather poor grade of ink and not enough of it. Doubtless, the lack of adequate distribution had its effect, also, as the job was done on a 12 by 18 inch platen-press, and some of the half-tones were quite large. Considering this fact, and measuring the work with the quality usually done under similar circumstances, we consider your pressman did very well indeed.

DENNISON-MCKELLAR COMPANY, Stockton, California.—The menu and program for the Anteros Club banquet, while, in general, rich and effective, and though the character of the cover permits of a more decorative treatment than the ordinary run of printing, is yet too ornamental. Considering that a deep purple

stock was used for the cover, the design could well be strong, but all the strength should not have been in the border and ornament, which subordinate the type-matter to a considerable degree. If the type had been larger throughout, in which case the words "Anteros Club" would have to be set in two lines instead of in one, the effect of the whole would have been rich and striking, as, in reality, it already is, but there would be the added qualities of consistency and improved legibility. The use of gold for printing, or for dusting the printed design, was a good selection, as gold is very good indeed on purple. The inside pages were printed on goldenrod-colored stock, harmonizing nicely with the purple cover-paper. Printing on these pages was in purple. The border used on the four inside pages is very pleasing, and the type-matter is well handled on the menu-page, where the amount is sufficient to comfortably fill the border. On other pages, where there is little matter, however, the type is not well placed, being located half-way from top to bottom, thereby appearing to be below the center, overbalanced at the bottom and uninteresting. The principle of proportion is violated in the equal division of the space by these short pages, and this results in a monotonous appearance. The fact that the type-matter on the third and last pages is wide in proportion to its height, especially in relation to the very narrow shape of the page and border, causes too great a variation in the distribution of white space, the space between type and border at the sides being very small, while that above and below is great. All in all, however, the form is excellent, and it provides a nice souvenir for those who attended the banquet. Presswork is excellent throughout.

F. P. CRESS, Philadelphia, Pennsylvania.—While, of course, to please the customer is the important thing, nevertheless to do so does not necessarily mean that you have given him the best possible workmanship. The cover-design for the Calebough Company is too involved to

be pleasing from an esthetic standpoint, or to be effective from a display or publicity standpoint. Breaking the panel border for inserting the firm-name above the center and dividing the two items of which the book is a catalogue, *Dynamo* and *Motor Brushes* and *Carbon Brushes*, makes it difficult to comprehend clearly the features of

have not mentioned smaller and by dividing the various points with white space, keeping the lines related close together, we are sure the more important features would be more readily grasped at a glance, as they should be on work of this sort. On forms of this character, consideration must be given the fact that it is not to be read at ordinary

probably caused the exceptional emphasis. The other three specimens — menus — are decidedly high-class in every respect.

THE STERLING PRINTING COMPANY, Fremont, Ohio.—Typography and design are excellent in all the specimens you have sent us. There is an effect of neatness and dignity in all the examples

## The MEMORIAL COMPANY of AMERICA

Engravers-Manufacturers

FREDERICK, MARYLAND



In the original of this letter-head, which was on white bond stock, the border was in light gray and the type-matter and ornament below address in deep blue. Marken & Biefeld, Frederick, Maryland, the printers, can employ more ornamentation with telling effect than most printers whose work we have been privileged to examine. This example is rather conservative — for Marken & Biefeld.

the page. The almost consistent use of capitals, while often permissible on catalogue cover-pages of few lines, is a fault in this particular instance, where there is considerable copy. This is true, also, in this case, because some of the lines are larger than they should be. Capitals are difficult to read, and should therefore be employed with restraint. The complex border treatment takes away from the essential effect of unity which is desirable from the standpoint of appearance and legibility. Broken effects in borders make it difficult for the reader to concentrate, and that, of course, affects reading to such an extent as may mean a weak impression on his mind.

MARKEN & BIEFELD, Frederick, Maryland.—Specimens are all high grade in every particular. You are especially successful in the production of decorative effects; and while you employ ornamentation to a greater extent than others who contribute to this department, it is always in good taste and so handled as to embellish the work to a high degree without dominating the type-matter. Colors are especially well chosen. The stationery forms for Haller & Co., printed in blue and yellow on strong blue-colored, linen-finished stock, are a delight to the eye. Such stationery as this is bound to get first attention in any man's mail. We regret the colors are not suitable for satisfactory reproduction. One of the letter-heads is reproduced in half-tone on this page, but our readers will have to make allowance for a loss of effectiveness occasioned by the fact that even the colors for printing it do not photograph in their proper value.

THE RECORD COMPANY, St. Augustine, Florida.—Except for the card advertising the organ recital by T. Morley Harvey, the specimens are all of a high grade; and, regarding the exception, we would prefer to state that it is not as good as it might be rather than to state that it is altogether unsatisfactory. Too many points are emphasized by size in the card; in other words, we could not object to the changes in type styles in various lines if some of the more or less unimportant features were set in smaller type. As the design is printed, the only feature that stands out properly is the title "Organ Recital," but the name of the star performer, place and date should likewise stand out, which they do not now do effectively. By setting all the lines which we

reading distance, as are books, magazines, newspapers, etc., and for that reason the type should be proportionately larger. Frankly, we believe the size of the card is too small for the purpose, considering the amount of matter that it was essential to incorporate in the design. This

**St. Augustine Evening Record**  
ST. AUGUSTINE  
FLORIDA

Published every evening except Sunday  
No Sunday paper published

Member of A.B.C.  
Member of Associated Press

*Advertising Rates*

Length of column, 20 inches  
Width of column, 2 1/4 inches  
(thirteen ems)  
Fourteen agate lines to inch  
Seven columns to the page

EFFECTIVE JANUARY 1, 1910

First page of folder by Howard Van Sciver, St. Augustine, Florida, illustrating use of miniature newspaper heading to provide emphasis and advertise the paper more effectively. The outside, heavy border, "bled," was printed in light green and the remainder of form in black on green-tinted stock.

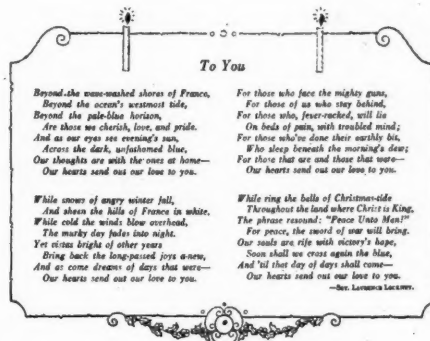
secured without the sacrifice of display effectiveness. The firm letter-head, printed in blue, blue tint and red, would be much better from a publicity standpoint, and more pleasing from an artistic standpoint, if the line in italics, "Manufacturers of High Grade Printing," were printed in either the full tone of the blue or in the red instead of the blue tint. In the tint, which is a very weak color in so far as tone and carrying power are concerned, the line referred to is weakened in display strength, and the tone of the design as a whole is made irregular and displeasing. When colors are selected for emphasis, consideration must be given this matter of tone; and, when such colors are light in tone, the types to be printed in those colors should be correspondingly blacker to compensate for the loss of tone due to the use of the weaker colors. The green used on the letter-head for The Oak Cutlery Company is too light in tone, and also too warm, to work well with the red used for the panel border and the initial letters of the words in the firm-name. Note that the red stands out, while the green seems to recede. The proper green would have been one having a blue hue instead of a yellow hue, and it should also be much deeper than that used.

MARK T. FOSS, Buffalo Gap, South Dakota.—Yellow is a very poor color for printing type-lines. Only the very largest and boldest lines of a poster can be printed with satisfaction even in chrome yellow, and the lemon yellow which you first employed in printing the letter-head for your paper is much less satisfactory than the chrome, which is stronger in tone, owing to the presence of red. In the first place, the lemon yellow is so light a color that when printed on white stock there is not sufficient contrast to cause the letters to stand out to be easily recognized. Then, there's the question of absorption and reflection of light, which is altogether to the disadvantage of yellow for type printing, especially when on white paper. If you could experiment, you would find that the same yellow would be quite readable on black paper, although it would require several impressions before the black could be covered. Under artificial lights, most all of which are more or less yellow, it would be impossible, we are sure, to read the line of type in this letter-head. As you added red, or orange,

to the yellow, you improved the effect by overcoming the conditions existing by reason of the use of yellow and its relation to light and white paper. The best of the three colors is the one in which the most red is apparent. This is indeed quite satisfactory, in so far as the colors are concerned, though the design would be much improved by the elimination of the rules at either end of the line printed in color. These serve no

overcomes the advantages otherwise gained. All the advertisements which you sent us, in fact, are very much above the average for such work. The uniformity of the type-display is a feature worthy of considerable praise, as is also the standardized border used, both, in combination, serving to give character to the publication's advertising pages. Nothing of display effectiveness is lost, either. This writer is not a keen admirer of

at the bottom of this page, we quote from the letter of Mr. Evangelista: "I wish to call your attention to the unique design of the engineers' insignia which appears on the front cover of the booklet, 'Le Genie, Les Memoires de l'Imprimerie,' which was set up entirely of rules and other typographical material by Private Anthony J. Evangelista, 88 Webster street, Boston, Massachusetts, a former employee of the *Boston Globe*.



Christmas-greeting folder produced by printers of the 20th Engineers at General Headquarters, A. E. F., in France. It is described in detail in review which appears on this page.

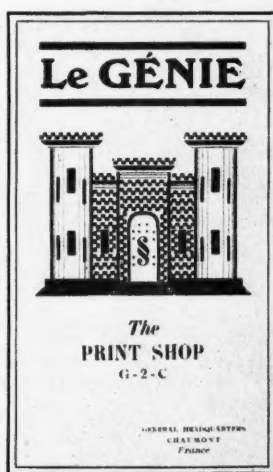
useful purpose, but they do make the effect complex and handicap the prominence of the line with which they are used.

L. F. McPECK, Medina, Ohio.—We sometimes wonder what conception of the term "balance" is held by some people when they state that a certain form is not in balance. Obviously, balance must be subject to wide interpretation. One who takes the trouble to consult the dictionary will find that balance is a very certain proposition, and that it does not mean anything and everything. Of the two advertisements you have mentioned, those for "Michigan Honey" and "Windmill Power," we can not see how the first could be better balanced, though the main type-group of the second-named advertisement is a trifle too high, causing the design as a whole to appear slightly top-heavy. The "Michigan Honey" advertisement is exceptionally pleasing, and, occupying the full page of a magazine, as it did, is sufficiently strong in display to secure the proper attention. On the page of a newspaper or in combination with other advertisements it might lose out, although we are not certain of that, as the liberal background of white space against which the type sets might serve to cause the advertisement to stand out even there. We are quite sure, however, that if the reading-matter were paragraphed instead of being set in one paragraph, and in a single measure, the paragraphs being marked off by the conventional markers, it would appear more interesting and easier to read than it does as handled. Also, some important point might be selected from the body-matter for reasonable emphasis, and that would make the appearance more interesting, as well as break up the solidity resulting from the close spacing of so much reading-matter. Perhaps your critic was considering some of these points when he stated the design was out of balance. The other advertisement indicates the need of a border to unify the design. It is a fact that a continuous border, set a reasonable distance from the type enclosed, has an influence which makes concentration on the type inside easy. This is due to the effect of unity afforded. Some of the faults in the other advertisement are overcome in this one, particularly the improvement of paragraphing, but that one weakness

Bodoni type, however, though recognizing that in some cases it may prove excellent. Those instances are limited, however, and do not include the pages of an average magazine, printed from type. Understand, we do not insist that it is altogether bad, it is only that there are other faces much more legible and that will last longer.

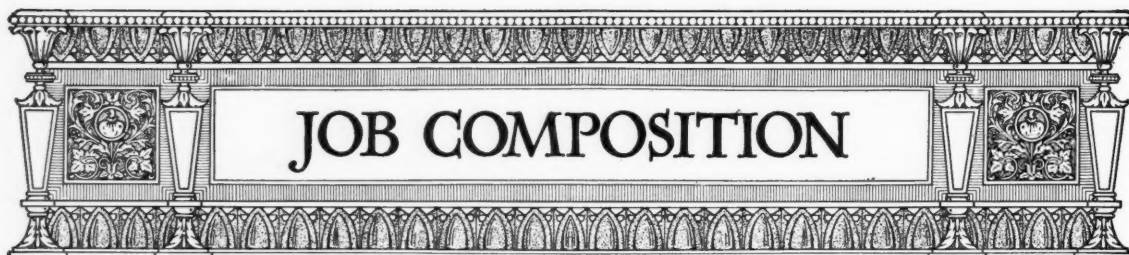
THE INLAND PRINTER is indebted to both Joseph A. Evangelista, Boston, Massachusetts, and Private Tom Raines, Company A, 20th Engineers, France, for copies of the interesting specimens shown on this page, which were done by members of that regiment in the printing-plant conducted at American General Headquarters, Chaumont, France. Concerning the interesting cover-page "Le Genie," reproduced

While setting this brochure it was found that a cut of the insignia was unobtainable, but this difficulty was met with success by Private Evangelista, who volunteered to set it." The cover was printed in three colors: a medium brown was employed for the insignia device; black for all type, the outside rule of the border and for the outside rules of the three-rule combinations appearing above and below the words "Le Genie"; and red was used for printing the single rules between the two black rules above and below the words of the title, and for the fine inside rule of the border. Concerning the Christmas-greeting folder, all four pages of which are shown above, Private Raines writes as follows: "The poem expressing the season's greetings inspired the conception and later the birth of this little infant of the 'art preservative,' reared to reality 'over here.' In order to prevent selfish glory from entering aspiringly and with prominence into the limelight, the imprint of the '20th Engineers' was deemed proper and official. However, in the process of making, the design was drawn up by a draftsman, from whom it found its way to the photoengraving and stereotyping plant, from whence, after plates were made, it ventured forth into the printing department, where it was produced on paper, the verse being composed on a Model 18 linotype, of which we have two. Later, it was sent to the presses, from whence developed the finished article." The front page of this folder was attractively printed in red, yellow and green. Red was used for printing the lettering inside the panel, for the rays from the two candles at the top and for the small central spots in the circular ornaments at the lower corners of the panel. Yellow was employed for printing the flames from all candles and for the fine inside line of the panel. Green was used for the remainder of the design. In its original form the page is quite pleasing. On the inside spread, shown at the right, the type-matter was printed in black, the border and holly leaves in green and the berries in red, while the candles were handled as on the first page. The back page, shown at the extreme left of our illustrations, bore only the imprint as shown, the lettering being in green, while the border treatment was the same as the first page.



Booklet cover by Private Anthony J. Evangelista, 20th Engineers, in France. The insignia of the branch of service was made up from type-material by Private Evangelista, as a cut could not be secured.





# JOB COMPOSITION

BY J. L. FRAZIER

In this department the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and the examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles — the basis of all art expression.

By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws. Replies can not be made by mail.

## II—STYLES OF TYPE IN RELATION TO DISPLAY.\*



WRITING for the opening-page editorial for an issue of his house-organ, one of the successful advertising men of the Pacific Coast, who operates a printing-plant mainly to give expression to his advertising ideas, voices his disgust with the term "artistic printing" by plainly stating that he hates it. In the third paragraph of that initial item this editor goes on to say "There is no such thing as artistic printing."

There is good printing and bad printing." He is not the first to advance that sort of argument; it has been the pet line of scores of advertising men, many of whom insist also that negative suggestions should not be made, yet some of the most successful advertising has been based on negative assertions.

The editor of another house-organ comes out with a sarcastic article entitled "lookherean'lookthere"—yes, we quote the heading just as it appeared, sans capital letters at the beginning of important words; sans "d" in word "and"; sans space between words. This article provides the interesting information that whenever printing-trade journals essay to suggest an improved handling of some design alongside the original "the last state is usually a dang sight worse than the first, depending, of course, on the purpose for which the printed advertisement was employed." He glorifies the incorrect first settings in this fashion: "It is true that the original specimens are often crude, coarse, bold and eminently unladylike, but they arrest attention and so accomplish the first and most difficult task of printed publicity." To accept this man's theory is to agree that people are not attracted by the pleasing and the beautiful. Faugh! Forbid that Americans should be so deprived.

In other words, we are to believe the style of the patent-medicine faker and the blusterer is preferable to that of the refined salesman who employs dignified manners in presentation and relies on suasion rather than force and noise to effect sales.

Going on in his tirade, this advertising man asserts that "Type should be made to ballyho the business of the advertiser, and not to express the hollow-chested personality of some type-sticking artist. And no man, or medium, living or dead, is a final authority on the proper uses of type." We are glad he included this last sentence, for it justifies us in not taking his statements seriously.

We may pass over the assertions of the first-quoted editor. His remarks were largely governed by his point of view; and he employed them to good effect, as the term "artistic printing" has been used forever and for aye regardless of whether or not the article merited the appellation. The term, it is true, has been abused, but that is no argument that it may not be true,

nor that it is a disadvantage for printing to be "artistic." That writer is interested primarily in printing and advertising in so far as it succeeds in selling merchandise. From that standpoint, of course, printing is not good if it does not sell the goods. His conception involves proper approach and appeal in an advertising sense as well as the mere physical appearance of printing. We know on good authority that the printing done in the plant of which this man is head is good printing from his point of view; and we know, too, that it is for the most part artistic printing, in that it is in conformity with established fundamentals of art, whether he realizes the fact or not.

The second house-organ editor, however, clothes his assertions with blatant typographic presentation, harmonious in every sense with his type of writing. The typographic treatment given the inside pages of his house-organ, a suggestion as to the nature of which is provided by the treatment accorded the heading quoted in a preceding paragraph, indicates that this editor attaches prime importance to the features of novelty, oddity and boldness. He asserts such things are essential to gain attention, yet the cover of his organ, the first view a recipient has of it, is quite conservative. On the other hand, the covers of the Western editor's house-organ are always of such nature as to attract attention and suggest interest, scoring high in novelty and effectiveness, yet the inside pages of this house-organ are pleasing and legible, and "artistic."

It is essential that anything to be right must be consistent.

For the second editor to assume, as he does, that those who have preached the doctrine of good printing believe that type should be "all nicely toned down, and turned in, and squared up, and white spaced, and reduced to a perfectly proper nonentity," as he states, is a mistake; and it indicates a lack of attention on his part to the activities of the trade journals. Naturally, type-display which is "crude, coarse, bold and unladylike" will claim a fleeting glance—if that is all the term "attention" implies—but it must leave a sour taste. If that editor is right, and the grotesque has such great value—we assume the typographic treatment of his house-organ is an expression of his ideas—why in the name of common sense don't people wear ugly clothes, live in ugly houses and sit in ugly chairs? Why do they pay attention to the "lines" of an automobile, the cut of a suit and the style of a gown? People demand the pleasing, the beautiful, the "artistic," because they can not live in happiness with ugly things around them. It is, therefore, an affront to a reader's intelligence and his sense of the fitness of things to consider that he is attracted more strongly by the bizarre and ugly than by the pleasing and beautiful—the "artistic." How, then, can an advertising man in effect claim that beauty in type display is of no importance? Thank fortune, all of them do not. Thank fortune, too, that proof is to be found on every hand that attraction,

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as well as interpretation, may be best served by type-display which is pleasing and inviting to the eye; and that printing, while being pleasing, may also be forceful and characterful.

Printing *may* be artistic—but we should not take a narrow-minded view of the meaning of the term—and it *must* be more. Beautiful, that is, artistic, printing does not imply weakness, daintiness, lack of character, or any of those things. The boldest of type treatments may be beautiful in its consistency of style and concordance with the fundamentals of design. Furthermore, beautiful printing does not imply patting and squeezing type into arbitrary shapes. In the Standard Dictionary we find the term “artistic” defined as follows: “(1) Of or pertaining to art or artists. (2) Characterized by the appearance or effect of art; *conformable to the principles of art; correctly and tastefully executed; appealing to the esthetic nature.*” Surely, on that basis, printing may be artistic. Who will deny that it can be “correctly and tastefully executed” or that it may be made to appeal to the esthetic nature? Furthermore, it may be conformable to the principles of art and design, from which standpoints type-display will be treated in its proper place.

The remarks just concluded should be considered parenthetical. They are, in reality, out of place at this juncture in so far as the logical and orderly study of display is concerned. They are incorporated thus early for a definite purpose, however, and that purpose is to show at the outset that those seeking more light in display will have occasion to meet and discard many false theories.

Display is not based on any one man's taste, nor is its correctness to be gaged by personal likes and dislikes. Despite that, and though based on reliable laws, display represents a serious, complex problem, even when considered only in relation to its primary function, the interpretation of ideas—that is, making words in print clear and easily comprehensible. When one adds the requirements for beautiful effects necessary to

Though several devices of display, if utilized, will aid in the attainment of unity in a design, and thereby cause it to appear individual, and to hold together, none is so certain as the practice of using but one type-face in a design. The restriction to a single font, however, is not so close at that, when one considers that the single font may embrace both capitals and lower-case of the roman, as well as capitals and lower-case of the italic. These variations are afforded in a number of thoroughly satisfactory series or families. Thus, we have four changes, and we have not taken into consideration at all the variations afforded by the different sizes of a complete series.

Size, moreover, can scarcely be said to afford a variety of style, though capitals and lower-case characters are sufficiently distinct to encourage some differences of opinion as to their proper association in display. In Fig. 1 we find that with one common roman face and its companion italic, which two must be considered one general style, seven noticeable changes can be secured. This example, remember, is not claimed to be a model of display, being given merely to demonstrate the possibilities for variation in a single series of type. There are, as a matter of fact, too many changes for so few words; the form, in fact, is

overdisplayed—a serious fault. However, it is plain that there is greater unity in Fig. 1, overdone as it is, than in Fig. 2 where the changes are not merely to different forms of the same style but to different styles. Fig. 3 in contrast with Fig. 2 illustrates how greater unity and better emphasis are obtained by the employment of several forms of a single pleasing and legible roman face.

It is difficult to understand the purpose of such work as Fig. 2; it represents a type of display without any basis in reason. The compositor could not consider he was unfolding the sense of the copy, the appearance being such as to indicate that he was endeavoring to provide a catalogue of the office's type equipment, in which effort he succeeded admirably.

TO UTILIZE  
TOO MANY TYPE-FACES  
Frequently Means Failure  
to employ  
*Any One of Them*  
with  
SUCCESS

FIG. 1.

**FORT WAYNE  
TAILORING CO.**

MERCHANT TAILORS.

*Suits Made To Order from \$25 up.*

CLEANING, PRESSING & REPAIRING  
*Our Specialty . .*

405 FEDERAL STREET - PITTSBURGH, PA.

FIG. 2.

attract attention, the problem requires even more care and thought. The display compositor will do well, therefore, not to increase his task by attempting to handle several styles of type together while he is endeavoring to give the design unity and a style of its own. To employ several styles is to multiply the difficulties which beset the way to effective display.

SUITS MADE TO ORDER from \$25.00 up

**Fort Wayne Tailoring Co.**

*Merchant Tailors*

CLEANING, PRESSING AND REPAIRING  
OUR SPECIALTY

405 FEDERAL STREET

PITTSBURGH, PA.

FIG. 3.

Display, when brought down to such a level, loses its value; it becomes mongrel. In this connection a homely example seems apropos: A trained eye is not necessary to distinguish between the thoroughbred animal, true to type in every detail, and the mongrel, a cross between two or more breeds. A thoroughbred is always provocative of admiration, and, in his

distinctiveness and trueness to type, delights the eye owing to the natural appeal of harmony and form. The slim and graceful thoroughbred greyhound, while by no means the most beautiful of God's creatures, has a beauty in his consistency, his harmony, particularly pleasing to those who admire his peculiar proportions, as has also the squat, bulky and broad bulldog. But what is the result when these dogs are crossed? A mongrel. In the crossing of animals every feature is altered, and the new type is not as bad looking as if the head remained bulldog and the body greyhound.

In like manner, printing may be of the mongrel variety, or it may be thoroughbred. It is made mongrel in one way by the mixture

together his lines of various sizes, and selecting his words and phrases for emphasis and subordination — giving due consideration all the while to balance, proportion, white space, etc.—he does not have to make readjustments to compensate for difficulties arising from changes in style of letters.

While advocating the advantages of one face for each design as a general rule, which are manifest, it would be absurd to insist on such practice in every instance. Occasions will arise where the contrasts provided by one series of type, although giving noticeable distinctions, are not strong enough. Variation in size, too, may be employed until it loses its effect. Type display must not be permitted to be monoto-

## Types

TYPES to they that be of the Craft are as things that be Alive. He is an ill Worker that handleth them not gently and with Reverence. In them is the power of Thought contained, and all that cometh therefrom.

*Mirror of Prynting*

FIG. 4.

of various type-faces of various shapes and tones and characteristics. The mongrel type-design, however, is worse than the mongrel dog, for there is not that slight inclination to one or the other in all features. The differences are not modified. Figuratively speaking, the head remains bulldog and the body greyhound. Type-design is thoroughbred in its consistency when only one style of type is used throughout.

A single composition should first of all convey the idea that the various groups, or lines, are parts of one whole which relates to one subject. In later chapters, special attention will be given to the division, or punctuation, of copy by means of display — the breaking up for distinctions and emphasis — but even those considerations must be considered as secondary to, or within, the principle of unity. To adjust words in type so as to indicate their proper relation, to divide and enlarge them in order to develop their meaning without destroying cohesion is, we repeat, a delicate matter, worthy of the display compositor's most serious thought.

Obviously, a design that is set in one series of type will be consistent in style. The compositor has no occasion to worry whether one line is going to appear well beside its neighbors when the design is confined to a single style of type. With one style only, type harmony is obviously certain and one of the main difficulties of the compositor is removed. He can then give his undivided attention to the other devices of display. Under such conditions, he is given a better foundation for building up the structure of his display, so that, when fitting

## Types

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MIRROUR OF PRYNTING

FIG. 5.

## Types

TYPES to they that be of the Craft are as things that be Alive. He is an ill Worker that handleth them not gently and with Reverence. In them is the power of Thought contained, and all that cometh therefrom.

*Mirror of Prynting*

FIG. 7.

## Types

TYPES to they that be of the Craft are as things that be Alive. He is an ill Worker that handleth them not gently and with Reverence. In them is the power of Thought contained, and all that cometh therefrom.

*Mirror of Prynting*

FIG. 6.

nous and uninteresting. While there are many occasions where all the interest of appearance necessary may be secured by the employment of a single series, the nature of the copy, and the surroundings, often make it desirable to resort to change.

Unity, a very essential element of beauty, as stated before, is the result of consistency in the character of the parts, and the orderly adjustment of

all the parts to each other and to the whole. In its most literal sense, unity requires uniformity in type styles throughout a design. Harmony, however, does not depend upon the restriction of type to one style; and it is not impossible to combine two styles in a design with good results.

Doubtless one of the most pleasing examples of harmony of contrast is found in the combination of Caslon Text or Priory Text and the old-style Caslon roman face (Fig. 4). Such a combination often affords an effect of richness which is difficult to surpass. The text, or black letter, in contrast, emphasizes the simplicity of the roman, while the roman, in turn, and by comparison, accentuates the beauty and dignity of the text. One thing should be kept in mind, however, when employing such combinations: only a little of the decorative text should be used. Too great use causes it to appear common and overcomes the effect of contrast afforded in the greatest degree by the use of a little, thereby defeating the entire object of its employment. Hal Marchbanks, for example, will employ an occasional line in Caslon Text for the purpose of lending "color" to brighten work otherwise set in Caslon Old Style, or

for emphasis, but the text is invariably used with restraint. The text letter is employed for relatively large display-lines, in which situation its variation from the roman is pleasing and in harmony. The use of an occasional line of text, as indicated, is all the ornamentation found in much of Mr. Marchbanks' work.

If we substitute Old Style Antique, or some similar style, of which the excellent Bookman is an example, for the Caslon, we have also an agreeable effect, which, though a trifle heavy, can be advantageously employed where a medieval effect is desirable. With dark-colored papers, where Caslon would prove too light, this combination is excellent (Fig. 5).

Exceptional contrast, the strongest possible emphasis to be provided by difference of tone without disregard of harmony, occurs when either Post or Blanchard is employed with an old-style roman letter (Fig. 6). A bond between these quite different styles is evidenced in the rugged individuality of the letters in each of these fonts. An old style antique and roman old style join in forming a more pleasing combination, however, while affording a less violent contrast. Employed together, the antique for headings and the roman for body-matter, these faces result in a pleasing page (Fig. 7).

There are a number of combinations of different type styles, quite unlike one another, which work together admirably, each often serving to accentuate or emphasize the characteristics of the other, without suffering in the least in the suppression of its own charm. Likewise, there are faces consistent in so far as characteristics of design are concerned, but which are different in so far as their tone (blackness or lightness of color) is concerned. The family relationship brings such bold and light face types into harmony. Notable examples of this sort are found in the Cheltenham and Caslon families (Figs. 8 and 9), which are legible, pleasing and worthy of the great popularity which they enjoy.

Cheltenham Oldstyle  
Cheltenham Wide  
Cheltenham Italic  
Cheltenham Bold  
Its Italic  
Bold Extended  
Bold Condensed  
Its Italic  
Extra Condensed  
Bold Outline

FIG. 8.

Space will not permit of our listing at this time every pleasing combination of types. Many are possible, especially among the later products of the founders. While a guide to the proper association of types based on sound principles is provided to an extent in the fundamentals of design, which will be discussed later, but which would be out of place at this point, it is difficult, if not out of the question, to lay down hard and fast rules governing such association. The conditions of their use have an effect, by which we mean that a combination can be pleasing in one instance and not in another, just as

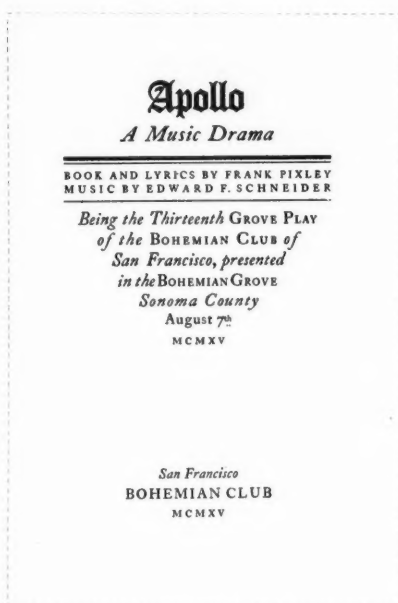
certain colors work in unison for a harmonious result in one design and fairly scream at each other in a different one. Some men, too, seem to have the ability to employ type-faces of an antagonistic nature together with good effect, but, more often than otherwise, success in such practice is a matter of sheer luck. We do not see their failures in following the same practice. Therefore, it is the part of wisdom for the compositor to avoid taking chances. He can do that by employing the single series in the many instances where success may be attained by such procedure, and, otherwise, by adhering to recommended combinations. The least he can do in any event is to know why he makes a change, and to be assured that such change is necessary.

Inversely, it seems pertinent at this point to set down certain general rules for avoiding bad combinations. Condensed and extended letters can so seldom be employed successfully with regularly proportioned letters, even of the same face, that it might well be made a rule never to use condensed with regular, extended with regular, or, more important still, condensed with extended. It is advisable, also, to avoid the use of the modern and old style types of roman letters in the same design.

Letters of a fanciful nature, such as are generally characterized by curves, curlicues, distortions, etc., are not necessary in the modern composing-room. Such characters have nothing in common with the essentially plain and legible styles that must be employed for text-matter; and such styles, obviously, would not prove acceptable as body-letter. We have, however, frequently seen fancy, decorative styles of the sort in question successfully used in a job of few lines (Fig. 10); but the success was due to the fact that no other style was used with them and because there was little matter for the reader to comprehend. Trouble is bound to arise when such fancy styles are associated with others, especially of their own kind.

Type-faces should not be selected, as is too often the case, because they are unusual, novel and distinctive. To secure those qualities something of legibility and considerable of dignity must be sacrificed, as the most legible type-faces, plain romans, are old faces, permitting of little modification without an undue sacrifice in other and more important features. It is a striking fact, too, that most of the fancy styles enjoy a brief meteoric career as novelties and then lie dust-covered in the cases while something else attains ascendancy for the time. Caslon, however, goes on forever.

When one has assured himself that two type-faces may be associated agreeably, he must remember that the introduction of a third increases his opportunities for going astray, for the third



The style of the design and the nature of the work here provide ideal conditions for the employment of text, or blackletter, with old style roman.

Caslon Old Style  
Its Italic  
New Caslon  
Its Italic  
Condensed Caslon  
Caslon Bold  
Caslon Text

FIG. 9.



must harmonize with the other two. A fourth, it is plain, must have remarkable fitness if it is to harmonize with the other three. One must weigh carefully any reasons for the employment of a third or fourth style before taking the chances which follow its use. More than two styles in a design are not necessary in one out of a thousand jobs.

Type-faces may be likened to tools, and, obviously, one may become more adept in the use of few tools than with many. Since it requires much practice to develop facility in the use of a tool, it is a question how many type-faces one may become adept with. Each distinct class, if not every individual style, requires a different sort of handling for the maximum effectiveness. Naturally, the more one works with a given style the more opportunities he has for finding out what such requirements are. Surely, too, it is better to be master of work in Caslon, for instance, than to attempt to do work in many styles and varieties and be ordinary. Further, it is better to be able to produce variety of effect with one style than to blindly follow an unoriginal style in different forms. The best display composition done today comes from plants employing but few styles of type.

The practice of employing few type-faces may be, has been, and is, applied as a principle to the entire product of a concern as well as to individual designs. It is interesting to note in this connection that there are plants, even in this day of multiplicity of good letter styles, which have adopted as a standard some distinct style of type which they use almost to the exclusion of others. These plants undertake the best of high-grade book and general commercial and advertising typography and do it justice. Often the use of such standardized types, combined with individuality of treatment, has resulted in a house style having some of the aspects of a trademark. One of the most noted printers of the past century, William Morris, employed but two styles, Golden and Troy, in his Kelmscott Press.

If the number of faces in use is to be restricted, provision must be made for a proper range of size and quantity so that the one series, or two, will meet all requirements. This adequacy of supply has its effect from an economic standpoint, too, for it obviates the setting of try lines and the needless setting and distribution of lines which do not fit—or which it is found will not harmonize with the general scheme.

Attention is now due to the appropriateness of type to the character of the work. None will deny that type can suggest—that an atmosphere may be imparted to the message in print by the character of the

#### Printology

### Caslon Old Style

THE TYPE OF THE CENTURIES



THE type used in this issue represents, in our opinion, the highest achievement in letter designing. The first font of Caslon Old Style was cast about 1722, and its popularity since that time has been almost continuous. Everett R. Currier, writing in *Monotype*, the journal of the Lanston Company, says: "It is really hard to overrate the worth of Caslon type. Objections can be found in it, and objections may be taken to it. But the type has yet to be made that can match it for all-around usefulness; for grace and dignity in high places, and for clearness and neatness in ordinary work. Of this type can be said that, if all other English types were suddenly to disappear from the face of the earth, it could successfully bear alone the burden of modern print. It is a type whose vitality carried it through the worst period of typographical art in history—the waning days of which can be vividly recalled by those of us who spent our apprenticeship amid the welter of fantastic job types then so popular. The printing industry will have made a tremendous stride forward when it has grasped the idea of intensive cultivation—of making a limited number of faces serve all general uses—of making the five alphabets of a single good book face cover the entire ground. This is the absolute secret of good typography under modern conditions—and under conditions of any period."

Read this page carefully! In it Everett R. Currier, an authority on type-use, explains the possibilities and advantages afforded by the greatest roman of them all, Caslon.

dress. Type can suggest not merely by the words it conveys, but by the appearance of the type and of its surroundings and arrangement. As an example, a bold type-face might be selected properly for the advertisement of a steam tractor, but it would not be so good for the advertisement of a milliner or a dealer in diamonds and pearls. Cleanliness has been admirably suggested in soap advertising display by an open treatment in design and illustration in combination with a clean-cut style of type. While recognizing all these features, it must be acknowledged that such analogies are largely superficial, and that their value has been to a great extent overestimated. Modern printing has rather outgrown that idea, for, in reality, no kind of business demands a certain kind of type. With a good type-face of medium tone, such as Caslon, for example, printing for all kinds of business may be handled. Marchbanks or Taylor & Taylor would set the letter-heads for both milliner and blacksmith in Caslon and produce a satisfactory design for both, suggesting each business motif by the size of type and by

the style of arrangement. Interesting thoughts in this connection are found in the above page from *Printology*.

Type, moreover, should be chosen rather to suit the reader than the object advertised.

The conclusion must be that it is not necessary to have at one's disposal many styles of type in order to give appropriate treatment to the work of every customer. Legible type appeals to all. Therefore, when a compositor is required to convey certain impressions—straightforward declaration, elegance, dignity, astounding importance, etc.—as the copy may suggest, it is better for him to accomplish his object by bringing to his aid all the devices of display rather than by the selection of types. It can not be denied that the faces play a part, but that part is to *present* legibly and pleasingly, through harmony and unity, rather than to suggest any particular line of business, object or quality by the type used.

The time has passed when it was good business for the printer to advertise the possession of a "hundred styles of type." To do that now would proclaim possession of many which are worth little, and insufficient acquaintance with any of them to accomplish worth-while display. What few type-faces should comprise the printer's equipment, however, is difficult to answer. In selecting any reasonable list some good styles must be left out. However, the selection should not be based on personal preference so much as with a view that the type-faces chosen shall be such as will look well, wear well and permit of constant use.

Harry L. Bailey

626 S. Spring St.  
Fourth Floor  
F 1456

Commercial Artist

FIG. 10.



# THE PRINTER'S PUBLICITY

BY FRANK L. MARTIN.

This department will be devoted to the review and constructive criticism of printers' advertising. Specimens submitted for this department will be reviewed from the standpoint of advertising rather than typography, from which standpoint printing is discussed elsewhere in this journal.

## Mailing Time.

THE INLAND PRINTER is in receipt of the following inquiry from a printing firm:

"We publish a house-organ monthly as per copy enclosed. The writer has been wondering what is the best time of the month to mail a house-organ of this character. We thought probably you would have some information on this subject, and, if so, will be pleased to receive your advice.

"A question has been brought up as to when it would be proper to mail them, the first of the month or toward the middle of the month.

"If you are familiar with the mailing of advertising of this sort we will appreciate your advice."

The question raised in the foregoing letter is one worthy of attention. The experience of this department discloses the fact that there is little regularity in the mailing of regular publications, or house-organs, on the part of printers. They reach us during all periods of the month, and the different dates on which the same house-organ arrives in a month tend to show that a good many, at least, have no regular publication date.

Regularity in the publication of a house-organ is an essential thing worth striving for. There always has been a tendency to consider this form of advertising as a sort of side issue, and to produce it whenever there was slack time, and when the one entrusted with its production was not pressed with other matters. Not only, in many instances, was a month skipped now and then, if it were a monthly publication, but there was no fixed time of the month for publication. The aim of every house-organ should be to make the magazine of such value and service, and so interesting, that the readers will look forward to it and expect it. If that is the case, there should be a stated time for publication so that the readers may know when they can expect to receive it. Such is the case with publications of general circulation, and if you consult the publishers of such periodicals you will learn the clamor that is aroused if there is any delay.

Whether a printing firm mails its house-organ out on the first, the middle or the last of the month may not be of so great concern, but to choose one of these and stick to the time with due regularity is of moment.

Probably a majority of the organs received by the editor are mailed about

the first of the month — not before, but after. The average business house, it is to be presumed, is busier on the closing days of the month and at the beginning of the new month than at any other time. It might be suggested that the house-organ would do well to arrive at some other period, when the heads of departments, or others whom it is intended to reach, may have more leisure for reading. Under such conditions it stands a better chance of avoiding the waste-basket.

## Getting the Reader's Interest.

After all, the supreme test of any piece of advertising, no matter what form it is in, can be summed up in the single sentence: Was it read? Take the case of any message that is to be circulated in print, whether it has to do with business or anything else within the range of human activities, and if it is not so written that it arouses and commands such attention that it will be read, then there is so much time, energy and expense wasted. If not read, certainly there can be no appeal, no force, no results.

One of the commendable things about the advertising literature issued by printers is the increasing tendency on the part of the producers to bear this fact in mind. There is a determined effort on the part of many to get away from the cut and dried method of warning, admonishing and constantly advising patrons in a purely arbitrary manner on matters pertaining to printing. Instead, an increased number are clothing their advertising talks and messages in better form—in a way that insures reading and also, in the parlance of the advertising man, in a way that "puts the idea over." I give here an example of this taken from *Service*, the house-organ published by the Bowman Printing Company, Spencer, Iowa. It will be admitted readily that it is no piece of exceptional writing. There are many writers, possibly, who could improve much on the tale. But I use it here merely as a sample of form, a departure from the too general and less diplomatic way of baldly advising. "Converting the 'Old Man'" is the title of the story.

"The purchasing agent entered the president's office one day in great distress of mind. 'It's no use, Mr. Armstrong, something has to be done about young Thompson. The boy spends money like a drunken sailor.'

"H'm. I've noticed he's generous with our funds. What's he up to now?"

"It's the catalogue. After I have gotten the cost down to bed-rock through

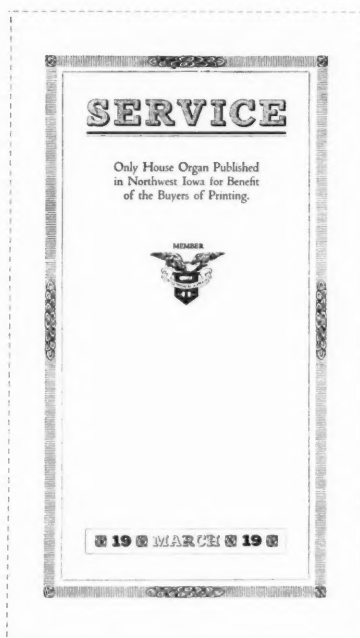


FIG. 1.

competitive bids, what does Thompson do but let the job to a new printer for several dollars more than we paid last year, and he has bought a lot of new paper at four cents a pound more than we have ever paid.'

"The Old Man reached for his telephone with some vehemence and called for Thompson.

"Thompson," said the Old Man, 'Williams tells me you are running wild on the catalogue. Please let me know what you are doing.'

"We never said Thompson was tactful; also he was young and so made that his knee joints sounded like a telegraph instrument, which accounts for the following disgraceful scene:

"I'm doing this, Mr. Armstrong. I've tired of getting out a catalogue that would disgrace a general store in the backwoods. For ten years I've been trying to get results with paper not fit to print an auction notice on — with a bunch of woodcuts that look like old-time magazine Civil War scenes. I say I've tired of it. This firm has spent twenty years building up a prestige and if I've got to wreck it to hold my job, I quit right here. I've planned and ordered a catalogue we can be proud of. I've got some engravings that will sell the goods instead of condemning them. I've bought paper with a superb printing surface that will make every cut jump off the page instead of trying to hide itself in a puddle of ink. If that's running wild, then you are running wild hiring gentlemen instead of hoboes to represent you on the road. You ran wild in building this splendid factory instead of a shack.'

"Steady, Thompson, steady," interrupted the Old Man, with a grin. 'You might hurt Williams' feelings. At that, Williams, the boy has the goods on us. You and I mustn't lose our ideals just because we are approaching middle life. I'm frank to admit that I have been ashamed of that catalogue for three years. I've never known why. It isn't like us. Go to it, Thompson. There isn't a printer in existence that can get out too good a catalogue for this business.'

"What we started out to say was that we do fine printing — not meaning by the word 'fine' a sort of unnecessary de luxe-ness, but simply good printing on good paper and at the right price."

*Service* is the only house-organ published in northwest Iowa for the benefit of the buyers of printing, so the publishers say. The front cover of the March issue is reproduced on preceding page (Fig. 1).

### Editorial Pages.

Should a house-organ have an editorial page? The small minority of those issued as publicity material by printers have such departments, with matter of such a vastly different character that the question naturally arises in one's mind. Of course they are not strictly editorial pages, or departments, yet they bear the same relation, in appearance at least, as the editorial page of a newspaper or other publication.

For obvious reasons most of the material used in printers' house-organs is editorial in

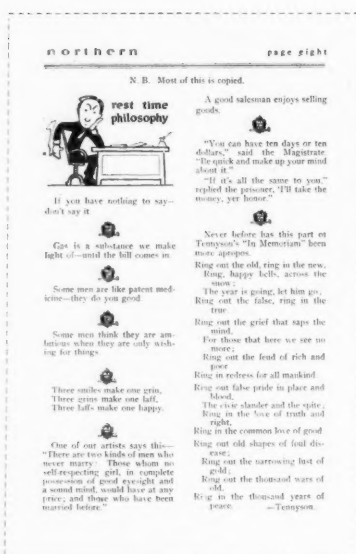


Fig. 2.

In the last number of *THE INLAND PRINTER* there was reproduced a house-organ editorial page in this department. Another is shown (Fig. 2), taken from *Northern*, issued by The Northern Engraving Company, Canton, Ohio. The title, "Rest Time Philosophy," indicates the nature of the contents and the evident purpose to entertain, rather than to deal seriously with engraving or its allied subjects.

### "The Pomerantz Coöperator."

The other day the publisher of a daily newspaper, and the owner of a printing-plant conducted in connection with the paper, called into his office the man who is to have charge of the erection of a new plant.

"Here is what you will have to spend for furnishing," he said, pointing to the figures. "My only stipulation is that only flat-top desks are to be used throughout."

This bit of conversation, which I chanced to hear, is recalled to me in reading the March number of *The Pomerantz Coöperator*, issued by A. Pomerantz & Co., Philadelphia, Pennsylvania, printers and engravers, dealers in stationery and office furniture. This house-organ, devoted to its office supplies department almost exclusively in the March number, gives this excellent hint as to office efficiency, especially in the matter of equipment:

"Business people nowadays know that the man with a neat appearing desk is just as busy as the man with his desk full of untidy papers and supplies scattered all over it."

It is this matter of neatness and efficiency which the company emphasizes throughout its appeal for the purchase of the right sort of office furniture. It was the same thing that the owner of a printing-plant had in mind when he decided to stipulate flat-top desks as a means to that end. He explained to his superintendent later that he could find no more reason for a printing-office to have a slovenly appearance than any other business concern, and with this in view he had decided on abandoning all furnishings that did not tend toward tidiness and efficient dispatch in the office's work.

This comment here made is not intended as a brief for flat-top desks as against other



Fig. 3.  
An artist fell down, but the printers delivered a good cover.

types, or for any particular make of office fixtures, yet some thought on the general appearance of printing-offices, especially on the part of the majority of the smaller establishments, is worthy of attention. The house-organ, I believe, has found an effective advertising appeal, too, in emphasizing it.

A particularly effective front cover is that of the *Coöperator*, reproduced on preceding page (Fig. 3). The company says regarding it:

"Our artists disappointed us this month. The cover-design for the *Coöperator* was delayed until too late, so we were forced to turn to a plain type-design, and, frankly, we like it—don't you? Modern type, arranged with simplicity by men who know how, is always effective. Our men know how—which accounts for the quantity of orders for fine printing, stationery, booklets, folders, catalogues, etc., we are handling. You do not have to be an expert to get correct and effective printing at A. Pomerantz & Co.'s." Here, indeed, is effective argument, interestingly presented.

#### "Paragraphs."

The February number of *Paragraphs*, the house-organ of the Whitaker Paper Company, Cincinnati, Ohio, contains some interesting information and discussion relative to the paper situation, including prices and the outlook in general. Just as surely as cost is determined by material and labor, says the company, so surely must the cost of manufacturing paper remain for a considerable time very much higher than at any time before the war. There will be an increase in prices, the extent of which advance will be dependent upon the consuming public rather than on the manufacturers or sellers of paper, it is declared. The company asserts that if the various business interests return to the normal consumption of paper and begin now preparing the way for their salesmen by a liberal use of printed publicity the speculative element will quickly disappear and the situation will rapidly improve. On the other hand, if the use of paper and printing is deferred until all advertisers are forced into the market in competition at the same time, there is predicted a repetition of the shortage of paper such as marked 1918 and a recurrence of famine prices.

Printing, publicity and paper are characterized by *Paragraphs* in a third article as the three big P's that fill the pod of prosperity. Without them there can be no great prosperity, and not even the great war could set aside this economic fact, it is said.

One feature, which is reproduced here, is a small cartoon drawn by the originator of the company's advertising characters, who is now with the American forces abroad (Fig. 4).

#### Printers' Advertising.

The W. B. Crombie Company, in the March issue of the *Crombie Bee*, says: "General Publicity has lost quite a number of advertising campaigns and

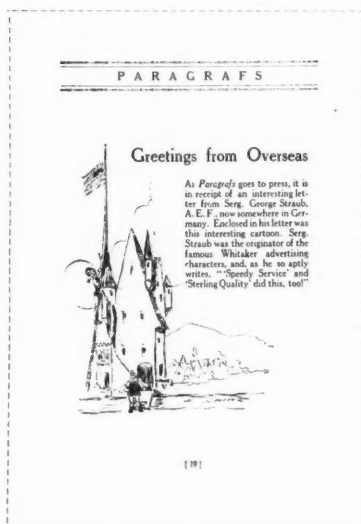


FIG. 4.

Winnipeg and Calgary, Canada, devoted much space in its February number to printers' prices and the cost system. Here is an extract from a story it gives describing the way one printer bid on a job: "He took the job, held it up to the light, fingered the paper, glanced down at the sheet for a minute, and then shot me the price."

"Do you mean to say he didn't sit down and figure the job out?"

"Not a bit; that's all he did."

"The conversation gradually drew away to other lines, but particularly to knowing the costs of operation. Then this startling confession came out:

"Sometimes this printer will give you a price of say \$200 on a job this month and three months later, when you ask him the price on the same job, he goes about his mental mathematics in the same way and says \$350."



The above shows the cover-design on the March number of *D. & W. Chats*, house-organ of the Diem & Wing Paper Company, Cincinnati, Ohio. It was printed in yellow, violet and black.

filled up numerous appropriation graveyards; but his splendid recruiting service keeps his front ranks filled up with the sinews of war."

The National Printing Company, Omaha, Nebraska, expects to print in the next issue of its house-organ, *National Advertiser*, a design containing every Omaha business trade-mark. The motive of the company is to give Omaha business men an enlarged idea of the many business symbols that are daily pulling business into that city.

The March issue of *The Acorn*, published by the Chicago Paper Company, Chicago, Illinois, devoted two pages to outlining in detail an Easter folder that might be used by printers in getting Easter business.

*Martin's Papyrus*, published by The John Martin Paper Company, Limited, Winnipeg and Calgary, Canada, devoted much space in its February number to printers' prices and the cost system. Here is an extract from a story it gives describing the way one printer bid on a job: "He took the job, held it up to the light, fingered the paper, glanced down at the sheet for a minute, and then shot me the price."

"Do you mean to say he didn't sit down and figure the job out?"

"Not a bit; that's all he did."

"The conversation gradually drew away to other lines, but particularly to knowing the costs of operation. Then this startling confession came out:

"Sometimes this printer will give you a price of say \$200 on a job this month and three months later, when you ask him the price on the same job, he goes about his mental mathematics in the same way and says \$350."

The Hugh Stephens Printing Company, Jefferson City, Missouri, says in *Imprint* for March: "The real circulation of a piece of printed matter is the number of copies that are read. Every printed word should be given its maximum force. It costs no more to print advertising which is skilfully arranged and properly displayed than it does to print that which through disregard of the rules fails in its appeal. The kind of type, its arrangement, the use of white space, the proper length of the line, the methods of obtaining emphasis—all these are matters to be passed upon only by one who knows. If these questions are not carefully considered, a hodgepodge is the result. . . ."

The editor of *The Thinker*, published by The Mortimer Company, Limited, Montreal, says there is a vast truth in the observation, "It's an ill wind that blows nobody good." He asserts the scarcity of paper, the rising costs of printing, the order for the conservation of stocks, may serve to encourage greater efficiency in catalogue distribution.



## THE COSTS OF JOB-PRINTING—HOUR-COSTS.\*

NO. 3—BY R. T. PORTE.



WHEN, as a young printer in a small job-printing office, I first heard of "hour-costs" a new vision entered, a new thought came to me, and a new idea took possession of me. Instead of the old method of \$1 (or perhaps 25 cents) for composition, and 25 cents a thousand impressions for a job, and just the actual cost of the stock added, here was something new, and it seemed quite worth while. I was an easy convert to the cost system and hour-costs as the accounting system then used proved that very little money

One man I knew used a price on one thousand letter-heads as a basis, and figured all kinds of work from that. How he did it I could never understand, but he did and possibly does today, unless he has reformed and put in a cost system.

The modern way is to find out what it costs by the hour to produce printing in a job-shop, this cost per hour to bear every so-called "overhead" burden, and when the costs of the hours that it will take to produce a job have been figured it will not be necessary to add any percentages, but simply to total the amount and then add the profit to which you think you are entitled. There should be nothing for "office cost," or "selling cost," or some other items. The hour-costs should be high enough to cover all these, and when an estimate is being prepared on a job, or the cost is being figured, nothing should be

Minutes	\$0.50	\$0.60	\$0.70	\$0.80	\$0.90	\$1.00	\$1.10	\$1.20	\$1.30	\$1.40	\$1.50	\$1.60	\$1.70	\$1.80	\$1.90	\$2.00	\$2.10	\$2.20	\$2.30	\$2.40	\$2.50	\$2.60	\$2.70	\$2.80	\$2.90	\$3.00
15	80.13	80.15	80.18	80.20	80.23	80.25	80.28	80.30	80.33	80.35	80.38	80.40	80.43	80.45	80.48	80.50	80.53	80.55	80.58	80.60	80.63	80.65	80.68	80.70	80.73	80.75
30	25	30	35	40	45	50	55	60	65	70	75	80	85	90	95	1.00	1.05	1.10	1.15	1.20	1.25	1.30	1.35	1.40	1.45	1.50
45	38	45	53	60	68	75	83	90	98	1.05	1.13	1.20	1.28	1.35	1.43	1.50	1.58	1.65	1.73	1.80	1.88	1.95	2.03	2.10	2.18	2.25
1:00	.50	.60	.70	.80	.90	1.00	1.10	1.20	1.30	1.40	1.50	1.60	1.70	1.80	1.90	2.00	2.10	2.20	2.30	2.40	2.50	2.60	2.70	2.80	2.90	3.00
1:15	.63	.75	.88	1.00	1.13	1.25	1.38	1.50	1.63	1.75	1.88	2.00	2.13	2.25	2.38	2.50	2.63	2.75	2.88	3.00	3.13	3.25	3.38	3.50	3.63	3.75
1:30	.75	.90	1.05	1.20	1.35	1.50	1.65	1.80	1.95	2.10	2.25	2.40	2.55	2.70	2.85	3.00	3.15	3.30	3.45	3.60	3.75	3.90	4.05	4.20	4.35	4.50
1:45	.88	1.05	1.23	1.40	1.58	1.75	1.93	2.10	2.28	2.45	2.63	2.80	2.98	3.15	3.33	3.50	3.68	3.85	4.03	4.20	4.38	4.55	4.73	4.90	5.08	5.25
2:00	1.00	1.20	1.40	1.60	1.80	2.00	2.20	2.40	2.60	2.80	3.00	3.20	3.40	3.60	3.80	4.00	4.20	4.40	4.60	4.80	5.00	5.20	5.40	5.60	5.80	6.00
2:15	1.13	1.35	1.58	1.80	2.03	2.25	2.48	2.70	2.93	3.15	3.38	3.60	3.83	4.05	4.28	4.50	4.73	4.95	5.18	5.40	5.63	5.85	6.08	6.30	6.53	6.75
2:30	1.25	1.50	1.75	2.00	2.25	2.50	2.75	3.00	3.25	3.50	3.75	4.00	4.25	4.50	4.75	5.00	5.25	5.50	5.75	6.00	6.25	6.50	6.75	7.00	7.25	7.50
2:45	1.38	1.65	1.93	2.20	2.48	2.75	3.03	3.30	3.58	3.85	4.13	4.40	4.68	4.95	5.23	5.50	5.78	6.05	6.33	6.60	6.88	7.15	7.43	7.70	7.98	8.25
3:00	1.50	1.80	2.10	2.40	2.70	3.00	3.30	3.60	3.90	4.20	4.50	4.80	5.10	5.40	5.70	6.00	6.30	6.60	6.90	7.20	7.50	7.80	8.10	8.40	8.70	9.00
3:15	1.63	1.95	2.28	2.60	2.93	3.25	3.58	3.90	4.23	4.55	4.88	5.20	5.53	5.85	6.18	6.50	6.83	7.15	7.48	7.80	8.13	8.45	8.78	9.10	9.43	9.75
3:30	1.75	2.10	2.45	2.80	3.15	3.50	3.85	4.20	4.55	4.90	5.25	5.60	5.95	6.30	6.65	7.00	7.35	7.70	8.05	8.40	8.75	9.10	9.45	9.80	10.15	10.50
3:45	1.88	2.25	2.63	3.00	3.38	3.75	4.13	4.50	4.88	5.25	5.63	6.00	6.38	6.75	7.13	7.50	7.88	8.25	8.63	9.00	9.38	9.75	10.13	10.50	10.88	11.25
4:00	2.00	2.40	2.80	3.20	3.60	4.00	4.40	4.80	5.20	5.60	6.00	6.40	6.80	7.20	7.60	8.00	8.40	8.80	9.20	9.60	10.00	10.40	10.80	11.20	11.60	12.00
4:15	2.13	2.55	2.98	3.40	3.83	4.25	4.68	5.10	5.53	5.95	6.38	6.80	7.23	7.65	8.08	8.50	8.93	9.35	9.78	10.20	10.63	11.05	11.48	11.90	12.33	12.75
4:30	2.25	2.70	3.15	3.60	4.05	4.50	4.95	5.40	5.85	6.30	6.75	7.20	7.65	8.10	8.55	9.00	9.45	9.90	10.35	10.80	11.25	11.70	12.15	12.60	13.05	13.50
4:45	2.38	2.85	3.33	3.80	4.28	4.75	5.23	5.70	6.18	6.65	7.13	7.60	8.08	8.55	9.03	9.50	9.98	10.45	10.93	11.40	11.88	12.35	12.83	13.30	13.78	14.25
5:00	2.50	3.00	3.50	4.00	4.50	5.00	5.50	6.00	6.50	7.00	7.50	8.00	8.50	9.00	9.50	10.00	10.50	11.00	11.50	12.00	12.50	13.00	13.50	14.00	14.50	15.00
5:15	2.63	3.15	3.68	4.20	4.73	5.25	5.68	6.30	6.83	7.35	7.88	8.40	8.93	9.45	9.98	10.50	11.03	11.55	12.08	12.60	13.13	13.65	14.18	14.70	15.23	15.75
5:30	2.75	3.30	3.85	4.40	4.95	5.50	6.05	6.60	7.15	7.70	8.25	8.80	9.35	9.90	10.45	11.00	11.55	12.10	12.65	13.20	13.75	14.30	14.85	15.40	15.95	16.50
5:45	2.88	3.45	4.03	4.60	5.18	5.75	6.33	6.90	7.48	8.05	8.63	9.20	9.78	10.35	10.93	11.50	12.08	12.65	13.23	13.80	14.38	14.95	15.53	16.10	16.68	17.25
6:00	3.00	3.60	4.20	4.80	5.40	6.00	6.60	7.20	7.80	8.40	9.00	9.60	10.20	10.80	11.40	12.00	12.60	13.20	13.80	14.40	15.00	15.60	16.20	16.80	17.40	18.00
6:15	3.13	3.75	4.38	5.00	5.63	6.25	6.88	7.50	8.13	8.75	9.38	10.00	10.63	11.25	11.88	12.50	13.13	13.75	14.38	15.00	15.63	16.25	16.88	17.50	18.13	18.75
6:30	3.25	3.90	4.55	5.20	5.85	6.50	7.15	7.80	8.45	9.10	9.75	10.40	11.05	11.70	12.35	13.00	13.65	14.30	14.95	15.60	16.25	16.90	17.55	18.20	18.85	19.50
6:45	3.38	4.05	4.73	5.40	6.08	6.75	7.43	8.10	8.78	9.45	10.13	10.80	11.48	12.15	12.83	13.50	14.18	14.85	15.53	16.20	16.88	17.55	18.23	18.90	19.58	20.25
7:00	3.50	4.20	4.90	5.60	6.30	7.00	7.70	8.40	9.10	9.80	10.50	11.20	11.90	12.60	13.30	14.00	14.70	15.40	16.10	16.80	17.50	18.20	18.90	19.60	20.30	21.00
7:15	3.63	4.35	5.08	5.80	6.53	7.25	7.98	8.70	9.43	10.15	10.88	11.60	12.33	13.05	13.78	14.50	15.23	15.95	16.68	17.40	18.13	18.85	19.58	20.30	21.03	21.75
7:30	3.75	4.50	5.25	6.00	6.75	7.50	8.25	9.00	9.75	10.50	11.25	12.00	12.75	13.50	14.25	15.00	15.75	16.50	17.25	18.00	18.75	19.50	20.25	21.00	21.75	22.50
7:45	3.88	4.65	5.43	6.20	6.98	7.75	8.53	9.30	10.08	10.85	11.63	12.40	13.18	13.95	14.73	15.50	16.28	17.05	17.83	18.60	19.38	20.15	20.93	21.70	22.48	23.25
8:00	4.00	4.80	5.60	6.40	7.20	8.00	8.80	9.60	10.40	11.20	12.00	12.80	13.60	14.40	15.20	16.00	16.80	17.60	18.40	19.20	20.00	20.80	21.60	22.40	23.20	24.00
8:15	4.13	4.95	5.78	6.60	7.43	8.25	9.08	9.90	10.73	11.55	12.38	13.20	14.03	14.85	15.68	16.50	17.33	18.15	18.98	19.80	20.63	21.45	22.28	23.10	23.93	24.75
8:30	4.25	5.10	5.95	6.80	7.65	8.50	9.35	10.20	11.05	11.90	12.75	13.60	14.45	15.30	16.15	17.00	17.85	18.70	19.55	20.40	21.25	22.10	22.95	23.80	24.65	25.50
8:45	4.38	5.25	6.13	7.00	7.88	8.75	9.63	10.50	11.38	12.25	13.13	14.00	14.88	15.75	16.63	17.50	18.38	19.25	20.13	21.00	21.88	22.75	23.63	24.50	25.38	26.25
9:00	4.50	5.40	6.30	7.20	8.10	9.00	9.90	10.80	11.70	12.60	13.50	14.40	15.30	16.20	17.10	18.00	18.90	19.80	20.70	21.60	22.50	23.40	24.30	25.20	26.10	27.00
9:15	4.63	5.55	6.48	7.40	8.33	9.25	10.18	11.10	12.03	12.95	13.88	14.80	15.73	16.65	17.58	18.50	19.43	20.35	21.28	22.20	23.13	24.05	24.98	25.90	26.83	27.75
9:30	4.75	5.70	6.65	7.60	8.55	9.50	10.45	11.40	12.35	13.30	14.25	15.20	16.15	17.10	18.05	19.00	19.95	20.90	21.85	22.80	23.75	24.70	25.65	26.60	27.55	28.50
9:45	4.88	5.85	6.83	7.80	8.78	9.75	10.73	11.70	12.68	13.65	14.63	15.60	16.58	17.55	18.53	19.50	20.48	21.45	22.43	23.40	24.38	25.35	26.33	27.30	28.28	29.25
10:00	5.00	6.00	7.00	8.00	9.00	10.00	11.00	12.00	13.00	14.00	15.00	16.00	17.00	18.00	19.00	20.00	21.00	22.00	23.00	24.00	25.00	26.00	27.00	28.00	29.00	30.00

Table No. 1.—Hour-Cost Scale by Fourths of an Hour (15 Minutes).

was being made, and the idea of hour-costs, with certain units of time for production, just about solved the problem.

The so-called "old-timers" do not seem to grasp the idea. Instead, they seem to think that they can go on their merry way by making a stab at the price of composition and saying it is "worth about a dollar to set it up." Just how they arrived at the figure, whatever it may be, has always puzzled me, but many printers today merely look at a piece of printing and immediately decide just how much it is worth to set it up, and then how much the presswork is worth, and right off-hand give a figure; and if that figure lands the job they go on their way rejoicing, full of conceit as to their knowledge of the printing business.

I have even known—in fact, have seen and heard printers look at a job and give a price right then and there without a bit of figuring, and it seemed to make no difference whether the quantity was one thousand or ten thousand.

\*NOTE—This is the third of a series of ten articles on the costs of job-printing. Copyrighted, 1919, by R. T. Porte.

considered but the hours, stock, engravings, ink and other materials used.

With an accurate cost system the printer will know what hour-costs to use. But, sorry as I am to say it, there are very few accurate cost systems. Many claim they have them, but in many instances they have added nice little details and fussy things in an effort to get around certain costs, and thus juggle their costs. Such attempts accomplish nothing but to fool the printer himself. If he figures his costs correctly and according to proper methods and practice, they will be more correct and he will average a better price on all his work.

The printer who does not operate a real cost system, however, uses a time-keeping system of some sort and takes the average costs as they are published from time to time. If he uses these in the right manner he will not be far off—but he would be much better off if he carried out the cost system to the end and figured his own hour-costs each month. In this way he would prove to his own satisfaction just what it costs to produce work in his own shop.



There is no need of explaining how this is done, as there are several books on the market which fully describe the method, and many cost accountants who can give the information for a reasonable sum.

In figuring the costs of a piece of printing under the new method of hour-costs, there is only one way in which it can be

done, and that is to ascertain the number of hours it will take to perform each operation on a certain piece of work, then multiply the number of hours by the cost per hour for each operation.

If a time-keeping system is employed, and the job can be procured without first giving the price, the matter is very

Units	Min.	\$0.50	\$0.60	\$0.70	\$0.80	\$0.90	\$1.00	\$1.10	\$1.20	\$1.30	\$1.40	\$1.50	\$1.60	\$1.70	\$1.80	\$1.90	\$2.00	\$2.10	\$2.20	\$2.30	\$2.40	\$2.50	\$2.60	\$2.70	\$2.80	\$2.90	\$3.00				
1	06	05	05	06	07	08	08	09	10	10	11	12	13	14	15	16	17	18	19	20	20	21	22	23	24	25	26	27	28	29	30
2	12	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39
3	18	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44
4	24	20	24	28	32	36	40	44	48	52	56	60	64	68	72	76	80	84	88	92	96	100	104	108	112	116	120	124	128	132	136
5	30	25	30	35	40	45	50	55	60	65	70	75	80	85	90	95	100	105	110	115	120	125	130	135	140	145	150	155	160	165	170
6	36	30	36	42	48	54	60	66	72	78	84	90	96	102	108	114	120	126	132	138	144	150	156	162	168	174	180	186	192	198	204
7	42	35	42	49	56	63	70	77	84	91	98	105	112	119	126	133	140	147	154	161	168	175	182	189	196	203	210	217	224	231	238
8	48	40	48	56	64	72	80	88	96	104	112	120	128	136	144	152	160	168	176	184	192	200	208	216	224	232	240	248	256	264	272
9	54	45	54	63	72	81	90	99	108	117	126	135	144	153	162	171	180	189	198	207	216	225	234	243	252	261	270	279	288	297	306
10	1 hr.	.50	.60	.70	.80	.90	1.00	1.10	1.20	1.30	1.40	1.50	1.60	1.70	1.80	1.90	2.00	2.10	2.20	2.30	2.40	2.50	2.60	2.70	2.80	2.90	3.00	3.10	3.20	3.30	3.40
11	06	.55	.66	.77	.88	.99	1.10	1.21	1.32	1.43	1.54	1.65	1.76	1.87	1.98	2.09	2.20	2.31	2.42	2.53	2.64	2.75	2.86	2.97	3.08	3.19	3.30	3.41	3.52	3.63	3.74
12	12	.60	.72	.84	.96	1.08	1.20	1.32	1.44	1.56	1.68	1.80	1.92	2.04	2.16	2.28	2.40	2.52	2.64	2.76	2.88	3.00	3.12	3.24	3.36	3.48	3.60	3.72	3.84	3.96	4.08
13	18	.65	.78	.91	1.04	1.17	1.30	1.43	1.56	1.69	1.82	1.95	2.08	2.21	2.34	2.47	2.60	2.73	2.86	2.99	3.12	3.25	3.38	3.51	3.64	3.77	3.90	4.03	4.16	4.29	4.42
14	24	.70	.84	.98	1.12	1.26	1.40	1.54	1.68	1.82	1.96	2.10	2.24	2.38	2.52	2.66	2.80	2.94	3.08	3.22	3.36	3.50	3.64	3.78	3.92	4.06	4.20	4.34	4.48	4.62	4.76
15	30	.75	.90	1.05	1.20	1.35	1.50	1.65	1.80	1.95	2.10	2.25	2.40	2.55	2.70	2.85	3.00	3.15	3.30	3.45	3.60	3.75	3.90	4.05	4.20	4.35	4.50	4.65	4.80	4.95	5.10
16	36	.80	.96	1.12	1.28	1.44	1.60	1.76	1.92	2.08	2.24	2.40	2.56	2.72	2.88	3.04	3.20	3.36	3.52	3.68	3.84	4.00	4.16	4.32	4.48	4.64	4.80	4.96	5.12	5.28	5.44
17	42	.85	1.02	1.19	1.36	1.53	1.70	1.87	2.04	2.21	2.38	2.55	2.72	2.89	3.06	3.23	3.40	3.57	3.74	3.91	4.08	4.25	4.42	4.59	4.76	4.93	5.10	5.27	5.44	5.61	5.78
18	48	.90	1.08	1.26	1.44	1.62	1.80	1.98	2.16	2.34	2.52	2.70	2.88	3.06	3.24	3.42	3.60	3.78	3.96	4.14	4.32	4.50	4.68	4.86	5.04	5.22	5.40	5.58	5.76	5.94	6.12
19	54	.95	1.14	1.33	1.52	1.71	1.90	2.09	2.28	2.47	2.66	2.85	3.04	3.23	3.42	3.61	3.80	3.99	4.18	4.37	4.56	4.75	4.94	5.13	5.32	5.51	5.70	5.89	6.08	6.27	6.46
20	2:00	1.00	1.20	1.40	1.60	1.80	2.00	2.20	2.40	2.60	2.80	3.00	3.20	3.40	3.60	3.80	4.00	4.20	4.40	4.60	4.80	5.00	5.20	5.40	5.60	5.80	6.00	6.20	6.40	6.60	6.80
21	06	1.05	1.26	1.47	1.68	1.89	2.10	2.31	2.52	2.73	2.94	3.15	3.36	3.57	3.78	3.99	4.20	4.41	4.62	4.83	5.04	5.25	5.46	5.67	5.88	6.09	6.30	6.51	6.72	6.93	7.14
22	12	1.10	1.32	1.54	1.76	1.98	2.20	2.42	2.64	2.86	3.08	3.30	3.52	3.74	3.96	4.18	4.40	4.62	4.84	5.06	5.28	5.50	5.72	5.94	6.16	6.38	6.60	6.82	7.04	7.26	7.48
23	18	1.15	1.38	1.61	1.84	2.07	2.30	2.53	2.76	2.99	3.22	3.45	3.68	3.91	4.14	4.37	4.60	4.83	5.06	5.29	5.52	5.75	5.98	6.21	6.44	6.67	6.90	7.13	7.36	7.59	7.82
24	24	1.20	1.44	1.68	1.92	2.16	2.40	2.64	2.88	3.12	3.36	3.60	3.84	4.08	4.32	4.56	4.80	5.04	5.28	5.52	5.76	6.00	6.24	6.48	6.72	6.96	7.20	7.44	7.68	7.92	8.16
25	30	1.25	1.50	1.75	2.00	2.25	2.50	2.75	3.00	3.25	3.50	3.75	4.00	4.25	4.50	4.75	5.00	5.25	5.50	5.75	6.00	6.25	6.50	6.75	7.00	7.25	7.50	7.75	8.00	8.25	8.50
26	36	1.30	1.56	1.82	2.08	2.34	2.60	2.86	3.12	3.38	3.64	3.90	4.16	4.42	4.68	4.94	5.20	5.46	5.72	5.98	6.24	6.50	6.76	7.02	7.28	7.54	7.80	8.06	8.32	8.58	8.84
27	42	1.35	1.62	1.89	2.16	2.43	2.70	2.97	3.24	3.51	3.78	4.05	4.32	4.59	4.86	5.13	5.40	5.67	5.94	6.21	6.48	6.75	7.02	7.29	7.56	7.83	8.10	8.37	8.64	8.91	9.18
28	48	1.40	1.68	1.96	2.24	2.52	2.80	3.08	3.36	3.64	3.92	4.20	4.48	4.76	5.04	5.32	5.60	5.88	6.16	6.44	6.72	7.00	7.28	7.56	7.84	8.12	8.40	8.68	8.96	9.24	9.52
29	54	1.45	1.74	2.03	2.32	2.61	2.90	3.19	3.48	3.77	4.06	4.35	4.64	4.93	5.22	5.51	5.80	6.09	6.38	6.67	6.96	7.25	7.54	7.83	8.12	8.41	8.70	8.99	9.28	9.57	9.86
30	3:00	1.50	1.80	2.10	2.40	2.70	3.00	3.30	3.60	3.90	4.20	4.50	4.80	5.10	5.40	5.70	6.00	6.30	6.60	6.90	7.20	7.50	7.80	8.10	8.40	8.70	9.00	9.30	9.60	9.90	10.20
31	06	1.55	1.86	2.17	2.48	2.79	3.10	3.41	3.72	4.03	4.34	4.65	4.96	5.27	5.58	5.89	6.20	6.51	6.82	7.13	7.44	7.75	8.06	8.37	8.68	8.99	9.30	9.61	9.92	10.23	10.54
32	12	1.60	1.92	2.24	2.56	2.88	3.20	3.52	3.84	4.16	4.48	4.80	5.12	5.44	5.76	6.08	6.40	6.72	7.04	7.36	7.68	8.00	8.32	8.64	8.96	9.28	9.60	9.92	10.24	10.56	10.88
33	18	1.65	1.98	2.31	2.64	2.97	3.30	3.63	3.96	4.29	4.62	4.95	5.28	5.61	5.94	6.27	6.60	6.93	7.26	7.59	7.92	8.25	8.58	8.91	9.24	9.57	9.90	10.23	10.56	10.89	11.22
34	24	1.70	2.04	2.38	2.72	3.06	3.40	3.74	4.08	4.42	4.76	5.10	5.44	5.78	6.12	6.46	6.80	7.14	7.48	7.82	8.16	8.50	8.84	9.18	9.52	9.86	10.20	10.54	10.88	11.22	11.56
35	30	1.75	2.10	2.45	2.80	3.15	3.50	3.85	4.20	4.55	4.90	5.25	5.60	5.95	6.30	6.65	7.00	7.35	7.70	8.05	8.40	8.75	9.10	9.45	9.80	10.15	10.50	10.85	11.20	11.55	11.90
36	36	1.80	2.16	2.52	2.88	3.24	3.60	3.96	4.32	4.68	5.04	5.40	5.76	6.12	6.48	6.84	7.20	7.56	7.92	8.28	8.64	9.00	9.36	9.72	10.08	10.44	10.80	11.16	11.52	11.88	12.24
37	42	1.85	2.22	2.59	2.96	3.33	3.70	4.07	4.44	4.81	5.18	5.55	5.92	6.29	6.66	7.03	7.40	7.77	8.14	8.51	8.88	9.25	9.62	9.99	10.36	10.73	11.10	11.47	11.84	12.21	12.58
38	48	1.90	2.28	2.66	3.04	3.42	3.80	4.18	4.56	4.94	5.32	5.70	6.08	6.46	6.84	7.22	7.60	7.98	8.36	8.74	9.12	9.50	9.88	10.26	10.64	11.02	11.40	11.78	12.16	12.54	12.92
39	54	1.95	2.34	2.73	3.12																										

simple. But where a price must be given before the work is commenced, as is necessary in most cases, then the number of hours must be figured as near as possible and the cost of the hours totaled.

In estimating, for all general purposes, one-fourth of an hour is about the smallest unit that any estimator will want to use for figuring. I have heard of those who figure much closer than this, but I do not care to do it in general practice. It is a dangerous thing to do, as there are very few men who can estimate within less than fifteen minutes of the actual amount of time required to produce a job.

The first thing the printer must do, therefore, is to decide just what hour-costs he is going to use in his business. If he has a cost system in operation he can take the hour-costs as figured by that. If he has merely a time system, then he must arbitrarily set his hour-costs, and depend upon his bookkeeping system to find out whether they are high enough to produce an actual profit.

Having set the hour-costs, they should never be changed without good reason. If wages and expenses advance, then the hour-costs must advance. The hour-costs can not be the same with an advance of twenty per cent in wages or in other expenses.

Into the "Recipe Book," referred to in the first article of this series, should be placed tables with the hour-costs figured for the various units of hours, either by one-tenth of an hour (six minutes) or by one-fourth of an hour. The manner in which this is done can be seen from the two tables given herewith.

Table No. 1 gives hour-costs from 50 cents an hour to \$3 an hour in fifteen-minute units. The time given is from fifteen minutes to ten hours. Almost any number of hours may be figured from this table by simply moving the decimal points along. The costs are given by intervals of 10 cents, but where odd cents are used in the hour-costs, they can be figured just as easily.

More printers are now figuring hour-costs by even ten cents and taking the amount over the few odd cents as shown by the monthly costs sheets. This may not suit some of the sticklers for the very last cent, yet in general practice it is a good method as it gives the printer a little leeway in the event of any change in his costs.

Table No. 2 is practically the same as No. 1, except the units are one-tenth of an hour (six minutes) instead of fifteen minutes.

Table No. 1 is the most useful for the printer in making estimates, as he can figure the probable number of hours it will take to do a job, then, knowing the cost per hour, he simply looks at his tables and finds the correct amount in dollars and cents, accurately, and without any unnecessary figuring.

I know an estimator who for years has figured all kinds of time and thousands of jobs, yet it never entered his head to get up a scale of hours and costs that would have saved him much valuable time — and some very sad mistakes. And I think there must be hundreds of others just like him.

Personally, I have so many other things to do that I can not afford to spend the time to figure the number of hours on every little job and then multiply those hours by the cost per hour. Time is too valuable, especially when all one has to do is refer to the little "Recipe Book" and find the answer waiting.

The best way to make up such a table is to start with the composition cost per hour, and have the figures for the hours in a column; then follow for typesetting machines, job-presses, cylinder press, bindery work, etc. Then it requires but a glance to the right column, running the finger down to the number of hours, and there is the answer all figured out.

Table No. 2 is more useful for the cost clerk, where the time is totaled in tenths of hours. Whatever the amount of time, a quick answer, and a right one, can be secured.

I know that a table of this character cut down the work of a cost clerk nearly one-fourth, and saved a great many costly errors, besides doing away with a lot of checking to be sure that no mistakes had been made.

Any amount of time up to ten thousand hours can be figured from the tables. The method is very simple, and for convenience we will take the 50-cent hour-cost as a basis:

Example: One hundred and twenty-six hours and two-tenths.

Answer: Take 10 hours.....	\$5.00
2.6.....	1.30
	<hr/> \$6.30

Move the decimal point to the right one point to change tens to hundreds and you have \$63, then add two-tenths (or twelve minutes), 10 cents, and you have the answer, \$63.10.

Example: Seventy-two hours and eight-tenths.

Answer: Take seven hours and two-tenths (twelve minutes) and move the decimal one point to the right, and you have \$36. Add eight-tenths (forty-eight minutes) and you have \$36.40.

Many more examples could be given where hours over ten can be figured, but with just a little practice almost any amount or possible combination of hours and tenths can be figured correctly at a great saving of time, and without the possibility of an error.

And that is just what I am aiming at in this series of articles — to give tables and methods of figuring costs that will save the printer time; and what is just as important — perhaps a great deal more important — is the preventing of errors.

So, if you have not done it before this time, get out the little "Recipe Book" and enter therein the scales for hour-costs which you use in your business, either for estimating or cost-finding, and then never figure your hours by any other method.

Next month I will take up — well, it will be just some more tables and scales that you will wish you had thought of many years ago.

**EDITOR'S NOTE.**—It has been called to our attention that two errors appeared in Table No. 5, on page 53 of the April issue. The first one is in the second section of the upper half of the table, under the heading "Bonds and Flats." Under ream weight 29, the third column from the left, the weight of 10 sheets is given as .68, whereas it should be .58. The second error appears in the first section of the lower half, under the heading "Book Papers." Under ream weight 60 the weight of 300 sheets is given as 26.00, whereas it should be 36.00. We appreciate having these errors brought to our attention and trust that those who are following this series of articles will make the proper corrections in their copies of the April issue.

We have also received requests for electrotypes of the estimating blank shown in connection with the first article of this series, on page 653 of the March issue. To those who desire to use this blank we will be glad to furnish electrotypes of either the estimating blank itself, or the reverse side, the latter being ruled to pica squares, for a sheet 4 $\frac{1}{8}$  by 7 $\frac{3}{8}$  inches. Prices will be furnished on application.

### PERIODICALLY CONFUSED.

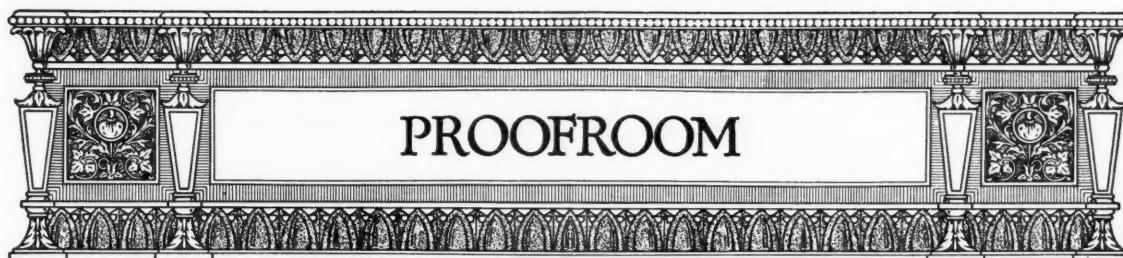
A gentleman whose voice was thick and whose legs wobbled under him approached a policeman on post in front of the St. Nicholas Rink, in New York.

"Is thish Youth's Companion Rink?" he inquired huskily.

"Nope!" said the cop briefly.

The man tacked away, then turned and ambled back.

"Shay," he said; "guesh I got name wrong. Menshun some of the magazines, won't cher? Place I'm lookin' for's named for one of 'em."—*Saturday Evening Post*.



BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

### Use or Non-Use of a Period.

J. C. W., Truro, Nova Scotia, writes: "Will you kindly tell whether a period should be used after the contraction 'Ltd.' when it is followed by the city address, as in 'Eastern Hat and Cap Mfg. Co., Ltd., Truro, N. S.,' or whether the comma should be the only mark to appear? As a printer I always put a period and a comma after it, and I think nearly all printers do so. But our proofreader says there should be no period unless it ends the sentence, but he admits it is right to use the comma alone."

*Answer.*— This is another of the cases in which I have had to say that both ways are right. In this instance the difference seems to be mainly national, American practice favoring the use of the period and British practice being against it. At least I infer that British usage prefers the form without the period, since it is a common British style to omit the period in other abbreviations where we always use it, as Dr and Mr, always Dr. and Mr. here. But it must not be thought because I say this that I have no choice. I strongly prefer the use of the period, principally because of its practical universality here. Such matters are purely conventional, and the only possible importance is in the convenience of knowing that we are doing what has been decided by common consent. Lack of common consent is illustrated in this case by the difference in personal preference, as typical of general difference between two branches of the English-speaking people. As it seems to me, the proofreader is British in his preference. There can be no good reason for use of the period in other instances and omission of it where a comma is necessary, as in the quotation in the letter. The comma is incident to punctuation, and is admittedly needed; the period has nothing to do with punctuation, but is a mark of abbreviation. When the two occasions for such points coincide, both points should be used together.

### Conflicting Opinions of Number.

W. I. O., New York, sends the following: "Please give your opinion as to the use of 'have' or 'has' in the sentence, 'He put a handicap on every one of his salesmen, who now have [has?] to overcome the impression which his cheap-looking letters created.' My contention is that 'have' should be used, but there was some argument for 'has.'"

*Answer.*— The sentence as quoted should have the plural verb "have," to agree with its plural subject, "salesmen." In order to make "has" correct, the sentence would have to be recast, as "He put a handicap on his salesmen, every one of whom now has to overcome," etc. One of the principal essentials of grammar is the rule that a nominative and its verb must agree in number. On looking for something from an authoritative source in support of my opinion, the most direct reference easily available proved to be in Bain's Higher English Grammar. Bain says: "The following is a common error: 'That is one of the most valuable books that has appeared in any language.' The antecedent to 'that' is 'books,' not 'one.'"

2-6

So: 'This is the epoch of one of the most singular discoveries that has been made among men' (Hume); 'I resemble one of those animals that has been forced from its forest to gratify human curiosity' (Goldsmith)." Not only is the error a common one, however, but many of those who make it insist urgently that in such cases the singular verb is correct and the plural is an error. Our quotation from Bain shows us that two great writers indulged this bad grammar, and he could have cited a great many more, all of such standing that they might reasonably be supposed to have decided that the wrong way is the right way and that the other way is not right. As our correspondent says, there is some argument for "has" in such sentences as the one in question, but I never have heard any strong reasoning for it, and do not think there can be any. It generally rests upon the wrong selection of antecedent or subject. Our strongest present interest is in the question as it affects the proofreader's duty. When the proofreader is supposed to correct bad grammar he should change "has" to "have" in such use in a plain case like that in question, but avoid change where the singular idea is most prominent.

### The Spirit, Not the Letter.

F. H., New York, asks: "When a proofreader queries to the author the addition of a word, and the author does not accept the suggestion, should not the author merely cross off the word and the query-mark, or else write 'No' alongside? I ask because such a query was crossed out and the word 'stet' written by it, thus suggesting that the word offered for addition was to stand as a correction, having been accepted on second thought. 'Stet' is commonly supposed to apply to text, and to mean 'let it stand as it is,' but would it be unjustifiable for a compositor to misunderstand the author's intention and make the change?"

*Answer.*— I can think of no excuse under such conditions for a failure to understand the intention. Even if the compositor or operator was not sure, but only thought it might mean acceptance of the added word, he should get the proofreader's or the foreman's advice. It would be much more convenient for authors and editors to know the printers' technicalities and to mark their proofs accordingly, but this is more than can be expected. They do not, and never will, know all the technicalities. But all printers should know that authors and editors are not aware of these distinctions in detail, and the printers should act accordingly. A few years ago we answered just such a question which mentioned the word queried for insertion in a sentence which showed plainly that the "stet" meant the reading as it was without change. A striking instance of misunderstanding by authors and editors appears in their very common two-line underscoring for a capital, showing ignorance of the distinction between capitals and small capitals. I once revised a proof on which an editor had marked a word to be capitalized, but had written the letter with two lines under instead of three, and the compositor had actually made the word begin with a small capital.





GEORGE CRUIKSHANK,  
ILLUSTRATOR.



WILLIAM MORRIS,  
PRINTER.



WILLIAM CASLON,  
TYPEFOUNDER.

## A WARREN CONTRIBUTION TO PRINTING CRAFTSMANSHIP.

BY HENRY LEWIS JOHNSON.



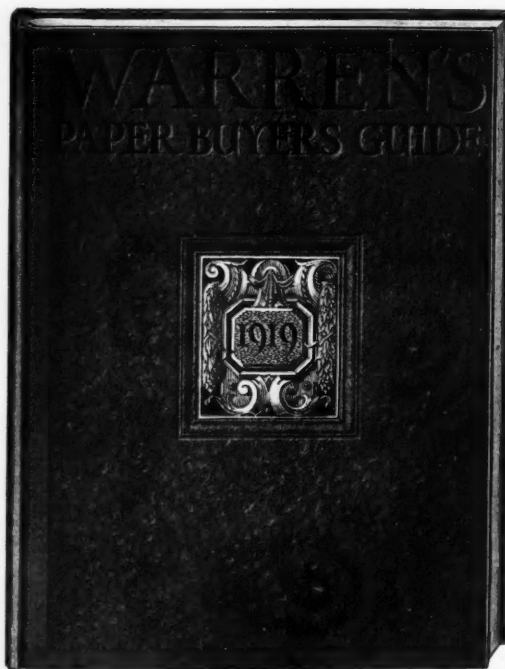
HERE is no better demonstration of the standard which has been attained in modern-day printing than in the book which is just now being issued by S. D. Warren Company, Boston, under the title "Warren's Paper Buyers Guide for 1919." This evidence lies in the fact that this book, containing a comprehensive range of line, monotone and process colorwork illustrations, is uniformly of a high standard. It would be difficult for a critic to pick out any forms as being particularly superior. The interesting part about this demonstration is the fact that the work was done in seven different printing-plants. This was necessitated by the great amount of presswork involved—a total of 2,400,000 impressions. This means that each of the seven offices could produce upon the various Warren Standard printing-papers results which were thoroughly meritorious. These offices happen to be located in Boston and New York, but the conclusion must be that the majority of printing-offices throughout the United States can now produce good illustrated work, such differences as exist being mainly in the craftsmanship with which the work is planned. It is as a help in this direction that the function of the new Warren book lies. It is a real paper buyer's guide in that it not only shows standards in results, but is replete with models in technique, design and variety in processes and subjects. It is a guide to better craftsmanship.

Warren's Paper Buyers Guide for 1919 has an introductory section: "To the Engraver, Printer, Publisher and Advertiser." In this, it is stated that the purpose is to afford the user of paper a demonstration of suitably illustrated work adapted to the characteristics of the thirteen kinds of printing-papers exhibited.

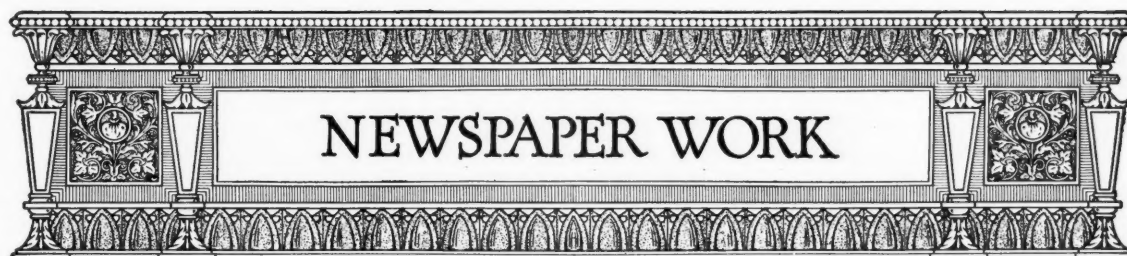
The book is divided into thirteen sections, one for each of the Warren Standard printing-papers shown. Each section has an introductory title, with the portrait of some famous character in the history of engraving and printing, with a descriptive biographical note. The last page of each section gives a full list of the sizes and weights in which the grade of paper is obtainable. There are seventy-one demonstration pictures in the book, requiring one hundred and thirty plates in all for the execution of the monotone and color work. The book has a well-designed title-page, a full-page frontispiece illustration of Christopher Plantin, from a dry-point etching by Percy Grassby, and various border and escutcheon designs which give interest to the make-up. Near the end of the book is a list of screens and inks, which the reader may use when planning new work. End-leaves with an all-over pattern of the initial "W" and "1919," and a carefully designed title on the outside cover, complete the painstaking care evident throughout the book.

The S. D. Warren Company began advertising some years ago, by exhibit forms, and these were followed by a series of books. Still more important has been the national advertising. This has best been described as being seventy-five per cent in the interests of the printing industry, as against twenty-five per cent in description of Warren's Standard printing-papers. The underlying purpose of the Warren advertising, and of the new book, is to stimulate interest in the ways and means by which all enterprises, manufactures and merchandising can be carried forward by good printing.

Warren's Paper Buyers Guide for 1919 is therefore not merely a demonstration-book of individual interest, but it takes a definite place in the general impulse which this company is exerting for higher craftsmanship.







# NEWSPAPER WORK

BY G. L. CASWELL.

Editors and publishers of newspapers, desiring criticism or notice of new features in their papers, rate-cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. If criticism is desired, a specific request must be made by letter, and stamped self-addressed envelope enclosed when reply is desired by mail.

## General Observations.

"Never again will I sell a copy of my paper to anybody without the pay for it in advance." Thus spoke a prominent county seat publisher of one of Iowa's most successful papers recently. He has been pursuing the cash-in-advance subscription policy with his paper for the past year and a half, and finds that it has worked out so well that he can not see why all publishers do not get to that basis and stick to it. "I don't count anything earned in my business till it is paid in over the counter and is entered on the books," he continued. "Subscriptions by the thousand don't mean anything with me unless they are paid for, and the business doesn't show a profit from anything but collections." By the way, this man's paper sells for two dollars per year, weekly, cash in advance. Two hundred and twenty-six other Iowa papers are also getting that price, and not one in the list reports any difficulty about putting the advance across, if they have made it.

Anent the above, a glance through the newspaper directories discloses the fact that some other States are dragging pitifully behind in this matter of increasing subscription rates to a profitable basis — Kansas as an example. Look over the list as given in any recent directory and wonder why it is that weekly papers should sell anywhere at this time for one dollar per year! The difference to most of these papers means the price of a fairly good printer for a year — and it's just as easy to get as any other profit.

We note that many successful state and district press association conventions have been held this year, and quite generally with a larger attendance than ever before. Problems to solve and profits to make mean more now than railway passes did twenty years ago when we all went to press conventions for a hilarious old time, and a headache and the blues afterward. Every publisher of any kind of a paper owes it to himself and to the profession to belong to a press association that may push things toward progress for his business. A business nowadays that is not worth organization effort is lacking something in stability and standing.

If the Liberty Loan business keeps up long enough the Government will finally recognize the press of the country for what it is worth. Recently there have been great gatherings of newspaper men of all degrees at the request of the Government — and at government expense. Consideration of the Victory Loan was the excuse, and the district and state directors for organizing and putting across this loan called the publishers in for consultation and to gain their coöperation in getting the public to buy another four billion dollar issue of bonds. The newspapers got under the task of selling every bond issue during the war, and while many of them resented the fact that they were not paid for their space, still they gave

of it to the extent of their ability — and then observed with regret the waste of advertising done with posters, pictures, bands and "hurray-boys" schemes of every kind. The newspaper men's meeting, held in Chicago on April 11, was the greatest gathering of the kind ever held in the world, without a doubt. Twenty-five hundred publishers, daily, weekly, semiweekly, monthly and all, were there present to learn what might be expected of them for this latest and final drive for money to take care of the war expense. They learned that no money would be paid them directly for any government advertising, but encouragement was extended that local committees would solicit and make up funds that would be used for paying for newspaper advertising in most of the communities. This plan was pursued by many communities in other drives, but more generally the newspaper publishers themselves did the soliciting and sold advertising to individuals and firms to help the good cause along. For many this did not set well, and was regarded as an imposition on the press as well as on the individual advertisers. Possibly the Chicago and other meetings held will have solved the problem of newspaper advertising and coöperation in selling bonds just as the end of it all comes in sight.

Eagerness to learn more about hour-costs is a good symptom in any publisher of large or small degree. The man who banks in his pants pocket and trusts to luck for money to buy the kids a Christmas present or two is no longer safe. Costs have gone up too fast for him to even sleep nights, unless he has stepped along with the rising tide. There is always the common-sense rule, however, that if you do not have a cost system in your own shop that shows you exactly your hour-cost per man and machine, there are hundreds of similar plants over the country where this hour-cost has been determined to reasonableness, and that you can use as a guide if you choose to. Plenty of evidence has been introduced, and some of it in THE INLAND PRINTER, to show that no country shop should figure on less than \$1.35 nowadays as productive time for hand composition, with \$1.80 to \$2 per hour for machine composition, and \$1 or thereabouts for job-press production. Taking them all and making a short cut to a profit, it may be said to be not far out of the way to multiply the minutes by three for every good printer on the job — and the average country shop will make money on that basis. Hour-cost does not vary so widely as to make it a bad guess to take figures from some shop equipped and surrounded similarly to your own. The mystery is not as great as it was years ago, while the rule that goods must be sold at more than they cost to make a profit stands one hundred per cent all the time.

The National Editorial Association junket and business trip to the Pacific Northwest is rapidly materializing, and here and there publishers are trying to figure far enough in advance to be able to say they will take it in. There is something

wonderful and rare in store for those who join the excursion to the Great Northwest this year—dozens of things and hundreds of experiences that money itself can not and will not buy. The way to go is to say now that you *will* go, and then force things along to that end. The time will be about July 15, and the excursion and meetings will require a month.

We recently received the special silver anniversary and golden jubilee number of the Middleburgh (Pa.) *Post*, that most successful publication of George W. Wagenseller, whom hundreds of publishers have met frequently at the N. E. A. gatherings. Mr. Wagenseller celebrated the fact that his twenty-fifth year of successful publication of the *Post* came at the same time as the fiftieth anniversary of his birth. Young yet, and full of spirit, this Pennsylvania publisher continues to show the way to the top in country newspaper making. He stands high at home, makes money, takes a big part in all local and public affairs, and is in every way worthy of the success he has won. His anniversary number consisted of sixteen pages, giving the local news to his five thousand readers, with pictures and facts and comment on the "boss" and all the employees of the plant for years back.

### Teaching Journalism.

It is wonderful what development the school of journalism idea has made in the entire country during the past decade. Ten years ago such an idea as teaching journalism in a school or college was deemed more or less visionary, and but two or three colleges were known to be carrying such a course. Dean Walter Williams, of Missouri, had been pursuing such an idea for some time, and was practicing his methods on a few, very few, willing victims at the University of Missouri. But later, when the "victims" made good, took places as real journalists and held their places with reason and results in competition with those who had come up through the labyrinths of printerdom and cub reporting, then the idea that journalists might actually be made in school had to be accepted.

The past ten years have found departments of journalism established in nearly all the colleges and universities that pretend to give an all-around education. Journalism classes have grown and taken on a "pep" that commands recognition in all of them. Recently we attended the annual meeting of a state college press association, and were surprised to find the attendance over one hundred, and composed of about an equal number of young men and women delegates from half a dozen different state and sectarian colleges. The personnel of the delegates was so high as to also cause comment. The spirit of the game had brought forth those college youngsters with a vision and an ideal of attainment. And all were there to learn more. Never were more attentive or more appreciative listeners facing a lecturer. Ideals of size of college papers, their make-up, head-letters, body-type, general display and character of advertisements, but most of all news stories and their value and composition, caught the attention of each one present. Yes, the business end of the game became prominent, rates, business and foreign advertising problems went right along with the technicalities of English and good construction. News value, interest, importance, truth, faking, plagiarism, business management and detail, opportunity, fame and failure, all had their place in the discussions and lectures. But equal to all the rest was the social time enjoyed by the delegates from colleges whose rivalry had dated back to the eighties, and where enmities and college spirit had preëminently been at the forefront. Here in journalism the young people found a common ground for study and consideration, where no rivalry except that of who could best think and best inspire all the rest was welcome—an object lesson in utilitarian study and employment.

If more than one hundred delegates from departments of journalism in half a dozen colleges of one State can thus gather

for a two-day convention, and make so much of it, there must be the same growing spirit in other States, and taking them as a whole, who will now say that there are less than ten thousand students in journalism developing along the most effective lines for a profession that is more and more honored as among the highest in civilization?

### The Cost of Producing Advertising.

An inquiry comes to us from Pennsylvania for "figures that will show the lowest rate per inch, column inch, taking the average of newspapers large and small, at which advertising can be produced, first cost. We want the dead-line under which advertising can not be run at a profit."

Not such a simple proposition, that. In fact, we know of no authoritative figures covering the matter, but we do know that a couple of years or more ago a committee of the Minnesota Editorial Association, after months of investigation and consideration of the question of advertising rates, determined the inch-rates at which advertising should then be run to make a profit. Taking those figures into consideration, a basis might even now be reached for an average under which advertising can not be produced at a profit in the average small daily or country weekly. In all such calculations, however, the overhead may show variations that make the figures unreliable where the cost is overmuch.

It has for years been our contention that no paper of any size can produce display advertising at less than 10 cents per inch. Starting, therefore, with a paper of five hundred circulation, and giving the cost at which we believe display space ought to be figured, the rate can well be graduated from 10 cents per inch for five hundred circulation and stepped up one-half cent for each hundred of circulation above that—cost price. This would give the following cost of advertising space:

500 circulation . . . . .	10 cents per inch.
1,000 circulation . . . . .	12½ cents per inch.
1,500 circulation . . . . .	15 cents per inch.
2,000 circulation . . . . .	17½ cents per inch.
2,500 circulation . . . . .	20 cents per inch.
3,000 circulation . . . . .	25 cents per inch.
4,500 circulation . . . . .	30 cents per inch.

In *THE INLAND PRINTER* nearly two years ago the figures that should be charged for display advertising for circulation as laid down by the Minnesota committee were given, and these have been of great help to publishers all over the country in getting their rates up to a profitable basis. But taking the above figures as the lowest at which the advertising can now be produced, each individual publisher can figure out such margin of profit as his field and competition will permit. It should always be borne in mind that local and classified advertising, legals and official publications generally help take care of the advertising profit, and we say emphatically that not half the weekly and small daily papers published realize the cost of producing their papers from the display advertising they run. Where do they make their profit? On other departments—legals, official stuff, subscriptions.

But why should not the display advertising take care of the white space that has to go with it to make it salable?

### Development of Foreign Advertising.

The development of foreign advertising in newspapers and magazines is so great and active that consideration of the business is bewildering. Especially is this true as regards big magazines and periodicals having a national circulation. We are told that the publishers of one of the greatest weekly publications in the world have turned down over five million dollars' worth of advertising during the first three months of 1919 because they could not handle the business with presses that five years ago appeared equal to the work of turning out half the magazines of the world. Another publication associated with it has been likewise handicapped, while a great farm

paper of the Middle West has a waiting list for five months ahead covering about all the advertising pages it can produce. Great daily newspapers are boasting in their trade publication advertising that they have made stupendous gains in number of lines and inches, while thousands of good country weeklies give evidence that they are riding on the same wave of prosperity that is following the war. But one thing can account for all this advertising business, and that is, that it must bring results. The advertised article is the used article in this world of today, and the builder of business is the one who advertises his business and makes his percentage of cost less by rapid turnover. Some credit the governmental rule that money

## REVIEW OF NEWSPAPERS AND ADVERTISEMENTS.

BY J. L. FRAZIER.

*Hartford County Herald, Ahoskie, North Carolina.*—Your issue for April 11 is an excellent one in every respect. Presswork is particularly good, as is also make-up. The advertisements are quite satisfactory and, for the most part, are effective in display. Outside the fact that in some instances rulework and paneling are employed to a greater extent than we like to see, the advertisements have the added advantage of simplicity of arrangement, which aids reading and comprehension. In order to use the typesetting machine for advertisement composition, and, in so doing, to get away from the style in which the reading-matter is set, we note that you have used capital letters for entire paragraphs. Capitals are not easily

**CHARLES CITY INTELLIGENCER**

**BUY FLOUR NOW!**  
IT WILL BE HIGHER  
Remember we are EAGLE, the flour without an equal, also a full lot of Quality Goods.  
Remember the Store of Quality and Service  
**C. J. SWALE**  
QUALITY SERVICE

**The Big Cash Market**  
Phone 78 Wm. Rademacher, Proprietor Phone 78  
Patronize the Market that always makes the Low Meat Prices. We make low prices, others try to follow.

**Saturday Specials, April 12th**

Special Beef Steaks	20c	Special Pork Chops	25c	Special Ham	25c
Special Corned Beef	20c	Special Pork Loin	25c	Special Ham	25c
Special Beef Steaks	20c	Special Pork Loin	25c	Special Ham	25c
Special Corned Beef	20c	Special Pork Loin	25c	Special Ham	25c
Special Beef Steaks	20c	Special Pork Loin	25c	Special Ham	25c
Special Corned Beef	20c	Special Pork Loin	25c	Special Ham	25c
Special Beef Steaks	20c	Special Pork Loin	25c	Special Ham	25c
Special Corned Beef	20c	Special Pork Loin	25c	Special Ham	25c
Special Beef Steaks	20c	Special Pork Loin	25c	Special Ham	25c
Special Corned Beef	20c	Special Pork Loin	25c	Special Ham	25c

We have Reduced Cottage Cheese from 15c per lb. to 10c per lb. We pay the highest prices for Fat Cakes, Chittens, Ducks, Turkeys and Geese.

**County News**

**CHARLES CITY INTELLIGENCER**

**FOR SALE**  
In order to clear out our plant of obsolete stock we are offering to the farmers of Floyd County the following list of materials:

**DETROIT VAPOR STOVES**  
SEVEN MODELS  
Wholesaler: The Scofield-Hall Company  
Charles City, Iowa

**HART-PARR CO.**  
Founders of the Tractor Industry.  
Farmington, Connecticut. Call for the Hart-Parr.  
CHARLES CITY, IOWA.

**M. H. Wetherbee Florist**  
Cut Flowers for All Occasions  
805 N. Main Street  
Charles City, Ia.  
Telephone No. 227

**Beautiful Coats, Dolmans and Suits for Easter**  
C. E. HARDING  
Grand selection of 25 and 30 cent Easter Suits, Coats, Dolmans and Suits.

Two inside pages of the Charles City (Iowa) *Intelligencer*, illustrating the effect of order which results from the pyramid make-up. Such an arrangement emphasizes the amount of reading-matter, while presenting it in such manner as to make it most convenient and agreeable for readers. The value of a publication to advertisers depends largely upon the opinion of the paper held by readers, hence anything which increases the popularity of a paper, as such presentation must, surely makes the advertising space therein more valuable.

spent for advertising is legitimate development to be deducted from the income of business, so far as taxation is concerned, as being one big incentive to more advertising. Building the name to make surer the future game is good business, and while the tide is running that way is the time for progressive publishers to see that it is directed where they can make use of it. Foreign advertising is the best inducement to local advertising. Larger foreign advertisements beget larger local advertisements—and what local advertiser who gets the benefit of *all* a paper's circulation will ever stop to question the rates so willingly paid by concerns who must necessarily get results from but a part of such circulation? And one of the greatest hindrances to foreign advertising is the publisher who cuts his own rates and thus disturbs the confidence of those who want to use his paper. When country newspaper publishers finally learn that established and guaranteed rates for advertising are better than cheap prices to advertising agents, then will business relations become better between the two and the sooner will the tide of this immense business be diverted their way.

"A MAN dat never thinks of nobody but hisse'f," said Uncle Eben, "can't help gittin' hisse'f on his mind so much dat he jes' naturally gits tired of hisse'f."—*Washington Star*.

read, and for that reason their use should be confined to display-lines of few words and for signatures. The large amount of display advertising carried in this number of your paper speaks well for your advertising department. The almost consistent use of Cheltenham Bold for display—in fact for all the larger display headings—gives the paper an effect of unity and character which is quite pleasing, and quite impossible when a great variety of display-types are used. If those who argue a multiplicity of type styles are essential to give each advertiser adequate display could see this paper they would change their minds. We firmly believe that all the advertisers will obtain even better results when a uniform style of display-type is used.

*Charles City Intelligencer, Charles City, Iowa.*—Your issue of April 10 is a handsome one in every respect, good enough, in fact, to serve as a model for others to follow. Excellent order is manifest in the arrangement of news-headings on the first page, and they are in good number and of a nice size. We would prefer to see subordinate decks under the large lines, which now stand alone, not only for the sake of appearance, but that the introduction from headings to reading-matter would be less abrupt. This is the only fault we have to find with the issue, and, in view of the excellence of the paper otherwise, we must consider it trivial. The advertisements are also admirably handled; display, being confined to lines of prime importance, is effective for that reason and for the added reason that the lines displayed are made reasonably large. In the placing of advertisements, the pyramid has been followed, and, since your pages illustrate in a most admirable manner the advantages of order in make-up, we are showing two of them alongside each other herewith. Such handling of advertisements, by making the paper more popular with readers, and classifying reading-matter and advertisements for their convenience, is bound to redound to the benefit of the advertisers also, however difficult it may be for them to come to a realization of the fact. We can not resist having a certain pride in the



appearance of your paper, since you have been a regular contributor to this department. We hope that our suggestions have had something to do with the admirable manner in which you have consistently improved the paper.

*The Telfair Enterprise*, McRae, Georgia.—Considering the paper as a whole, the *Enterprise* is an excellent publication. It appears to be exceptionally well edited and the news-matter is presented in a convenient manner, though make-up could be improved in several respects. If the three-column illustration in your issue for April 3 had been placed at the bottom of the page, the effect of congestion apparent at the top would have been overcome. There is too much in the way of large headings and illustrations at the top as compared with the bottom, and balance requires a more uniform distribution of the features which stand out. Of course the top should be somewhat heavier than the bottom, but not so much so as in this instance. The reading-matter is well made up on the inside pages, particularly as it is massed in solid groups instead of being scattered over the page, and under and around advertisements, as is too frequently the case. However, an improvement would result if the pyramid form of make-up had been consistently employed, as, then, the news-matter would always be in the position which is most accessible for the reader, that is, in the upper left-hand corner. One page of this issue, however, the one facing the editorial page, is very poor indeed. What little reading-matter appears on that page is sandwiched between advertisements, with which the page is overloaded. There is no connection between the several groups of reading-matter on this page to enable the reader to follow from one item to another in logical order. Page two is also poorly made up, for the reasons indicated. The upper left-hand corner of a newspaper page should not be occupied by an advertisement. Since the reader's eyes fall to that position when he first comes to a new page, reading-matter should greet him there. In the pyramid arrangement all the advertisements are grouped from the lower right-hand corner of the page, consequently the reading-matter is forced toward the upper left-hand corner, where it belongs.

*Iowa Park Herald*, Iowa Park, Texas.—While we must admit your paper is interesting from a news standpoint, we are sure that interest is not so great as though the paper were well printed and made up. If you will read other items under this heading you will find some suggestions relative to make-up which you can apply profitably in the arrangement of the various features in your own paper. The news-headings on the first page contain three lines of large type, and are too bold, considering that no subordinate decks are employed as buffers between these headings and the reading-matter. The placing of advertisements on the pages, while not extremely bad, is not as orderly as it might be, and we suggest that you refer to the pages of the *Charles City (Iowa) Intelligencer*, reproduced in this department, for suggestions in this respect. Such a variety of display-type as you employ creates a bad effect, and does not accomplish anything

surrounded by uniform borders, and when the same style of type is used for display, a paper is more inviting to the readers, and the advertisers get just what they pay for. The advertiser with the larger space gets greater prominence—as a matter of fact, however, all of them get better attention under such conditions.

*Pulaski County News*, Pulaski, Kentucky.—The *News* is a very good paper, and we do not doubt but that it serves its field adequately. The copy we have is of the March 6 issue, and the ink was allowed to run too

## Spring Merchandise

The economical woman has learned to come to this store for her apparel needs. She is sure of the quality of our materials and the dependability of the workmanship.

**Girls' Gingham Dresses for School Wear**  
We have a new line of gingham dresses for school wear. They are made of the best quality gingham and are very stylish. Price \$2 to \$3.50.

**Effel Silk Hosiery for Women**  
We have a new line of Effel silk hosiery for women. They are made of the best quality silk and are very stylish. Price \$1 to \$2.

**Middies**  
We have a new line of middie blouses. They are made of the best quality fabric and are very stylish. Price \$1 to \$2.

**Dress and Play Shoes for Ladies**  
We have a new line of dress and play shoes for ladies. They are made of the best quality leather and are very stylish. Price \$1 to \$2.

**Georgette Blouses**  
We have a new line of Georgette blouses. They are made of the best quality Georgette fabric and are very stylish. Price \$1 to \$2.

**Ladies' Silk Underwear**  
We have a new line of ladies' silk underwear. They are made of the best quality silk and are very stylish. Price \$1 to \$2.

**Spring Gloves, Big Selection**  
We have a new line of spring gloves. They are made of the best quality leather and are very stylish. Price \$1 to \$2.

**Rubber Goods**  
We have a new line of rubber goods. They are made of the best quality rubber and are very stylish. Price \$1 to \$2.

**Remember That We Carry a Complete Line of**

**GROCERIES**

and Can Supply Your Every Want.

FRESH FRUITS AND VEGETABLES

**O. P. Hurstad & Son**  
Phone 139, Wayne, Nebraska

**Ahem's**  
Coming from Chicago by Express  
TONIGHT  
More New  
**Capes, Coats and Suits**



**Dress Up!**  
This is a new line of dresses. They are made of the best quality fabric and are very stylish. Price \$1 to \$2.

**Gamble & Senter**

Three more striking light-toned advertisements from the *Wayne (Neb.) Herald*. With uniform display and body type such as are used in these advertisements, a newspaper may be made a thing of real beauty, and the advertisements will not suffer any loss of publicity effectiveness in the making.

light, if this copy is representative of the entire run. The boxed items on the first page are made up in a manner which seems to cut up the page needlessly. The few lines sandwiched between the portrait of the deceased congressman and the "Soup" column (set in one measure in two columns) represent a bad piece of make-up, which should always be avoided. If the portrait had been run in connection with the item concerning the congressman, which appears in the two outside right-hand columns, and if some of the smaller items appearing in those columns had been placed above the "Soup" column, we believe the arrangement would represent greater unity, but balance from side to side would not be so good. The advertisements are quite well displayed, though, of course, we regret the great variety of styles of type employed. In some instances the subordinate display-lines and the text-matter of advertisements are set in larger type than was necessary or desirable, and, as a result, the advertisements appear congested and difficult to read. Furthermore, extra-condensed letters, such as used for the Gossett advertisement on page five, are difficult to read in small sizes and should not be used for text-matter. Extra-condensed letters are valuable—if at all—only for large display-lines, where their disproportionate shape is not so displeasing as in the smaller sizes. Even then we doubt their value, as a size smaller body of type of regular shape will generally provide an equally large letter, and, besides, one that is much more legible. Since you had such a large run of display advertising in the issue in question, it would have been particularly wise to have arranged the advertisements in the lower right-hand corner of each page so that the reading-matter would have shown up to good advantage. As it is, there appears to be very little reading-matter on the inside pages.

*The Holton Signal*, Holton, Kansas.—Yours is an admirable paper. Presswork is excellent, there is a large amount of interesting news-matter, and the advertisements, of which there are many, are handled in an excellent manner, especially in so far as display and arrangement are concerned. It seems that the news-matter on the first page could be given a more interesting appearance if the headings over the shorter items were set in larger and bolder type. Because of the rather light block-letter capitals used, set on the machine, these headings do not stand out, and, therefore, do not serve the purpose of headings in providing guides to the news. The larger headings would be better from the standpoint of appearance, and would serve their purpose better, if there were some subordinate decks beneath the main lines, which could well be set in the type now in use. By the employment of such headings more of the salient points of the items could be carried in the head-lines, which is an advantage not only in exciting interest but in providing the reader with a brief digest, if he does not have the time or inclination to read the story through. We would like to see the advertisements more evenly distributed throughout the pages of the paper. Some of the pages bear more than their share, whereas there is considerable space to spare on other pages. Make-up of advertisements on the pages is quite

**Ahem's**  
Come Friday and Saturday  
To Our Big Special Suit and Cape Sale



Hundreds of the Newest Style Garments, Just Received  
Will Be Shown for the First Time

Express shipments of Capes, Dolmans, Suits, and Coats from New York, Cleveland, and Chicago have been coming in all week. In addition, we will have here for the first time, our special stocks that we use in giving suits in other towns. This will be our greatest spring showing of ready-to-wear, and it will equal, in style and display, the best city shows.

A special about price. It has been several seasons since ready-to-wear has been priced so moderately. At from \$11 to \$17.50 you can get at this sale a cape, dolman, suit, or coat that will please you in material and style.

Come Friday or Saturday noon, as a great part of this stock will be shipped out Monday.

**More Pretty Footwear**  
At the low prices we are offering, you can get a pair of shoes for less than you can get elsewhere.

**Georgette Waists**  
Special Values at \$6.50

**New Dress Skirts of Silk and Wool**

**Silk Camisoles, Blouses and Eveninggowns**

**Suits**  
At the low prices we are offering, you can get a suit for less than you can get elsewhere.

## Public Sale of Horses

at Wayne Pavilion  
Saturday, March 29, 1919

Twenty Head of Horses  
This is a public sale of twenty head of horses. They are of various breeds and are in good condition. They will be sold at the lowest price that will bring them.

These horses are all in good condition, broken and sound you can put them right to work. This is my third sale at Wayne, and my staff is just as I tell you and everything on the square.

**Herman Ridder**  
Owner  
1211 W. Cunningham, Auctioneer

**Advance Showing of Men's Spring Style Suits**

We are showing several new styles in sport suits for business wear, in new patterns. There is a new character to the spring fashions for men which makes this showing, especially interesting to the man who likes to keep his appearance right up to the minute. Prices \$25 to \$35.

**Men's Low Shoes**  
Our shoe department is now showing the new spring styles in men's low shoes. Drop in and see their really beautiful in line footwear.

**Gamble & Senter**

Who said black-face types were essential to effective advertising display? These advertisements, greatly reduced, from the *Wayne (Neb.) Herald*, seem to refute argument to that effect—at least they would if seen in original size.

in the way of giving each advertiser individual display, since the variety is found in individual advertisements and not between different advertisements. In some of them we note extra-condensed and extra-extended lines in juxtaposition. Such associations of shapes, besides being unattractive, are trying to the eyes of the readers, as shifting from one shape to another shocks the optic nerves. Why a publisher will show preference to one advertiser by placing a heavy twelve-point rule border around his advertisement, when two-point rules are used around other displays equally as large, is more than we can understand, and, especially, since such practice is very harmful to the appearance of the paper. When all advertisements are



satisfactory, the reading-matter, for the most part, being massed in groups so that it is easy to follow. However, we do not like to see advertisements placed at the left-hand side of a page; they should be placed at the right-hand side. When one system of make-up is followed throughout the paper a very agreeable effect results, and there's an appearance of order which will be noticed and appreciated by the majority of a paper's readers. This orderly appearance is one of the great advantages in following the pyramid form of placing advertisements on the pages. Advertisements are exceptionally well handled, as stated, emphasis in most instances being concentrated on few lines, which alone makes possible the greatest effectiveness in display. Too many display-lines simply handicap the effectiveness of each other. One can not distinguish what one person is shouting loudly if many others are shouting equally as loudly at the same time.

*The Highland Park Press*, Highland Park, Illinois.—The first page of your March 6 issue is a beauty, and the presswork on the edition as a whole is far superior to that of most small-town newspapers. A good grade of paper, good type and a good press, combined with knowledge of how to run it, are responsible for the excellent results in presswork. From an editorial standpoint, also, the field seems to be ably covered. The news-matter is nicely handled on the first page, with head-lines of good size in proper relation to the length and character of the items. Advertisements are satisfactory in arrangement and display, but the appearance of the paper as a whole is harmed, without adding effectiveness in any way to the advertisements, by the employment of such a great variety of borders. Plain rules make the best borders, and a paper made up with advertisements having uniform rule borders is a pleasing sight indeed. The only serious fault with the paper, however, is the placing of advertisements without attempt at order, they being generally placed toward, or at, the top of the page. Such an arrangement of advertisements not only overbalances the page and makes it displeasing, even beyond the unattractive effect caused

## SYNDICATING A FEATURE.

BY JACK EDWARDS.



WHEN one is in a position to furnish some sort of news service, the question often arises as to whether it would be best to try to dispose of the service to one concern at a higher rate, or many concerns at a lower rate. At such times there are at least two main things to consider. First, is the service important enough to warrant one concern paying a price for its exclusive use high enough for the writer to dispose of it at a good profit to himself? Or, is the service broad enough in its appeal to pay the writer well by furnishing it to many concerns at a small price?

It should not be hard for one to decide which course to pursue. In case of doubt, it might be well to try the syndicate. And syndicating a feature is far from being a difficult matter—at least so far as the actual mechanics of syndicating are concerned.

As the concrete always is much clearer than the abstract, for purpose of illustration let's take a specific case:

In one of the States of the Middle West is a state senator who has been a small-town printer-editor for many years. Upon being sent to the capital city of his State to look after the interests of his constituents, he saw the chance to make some money for himself without interfering with his regular duties or sacrificing any principle of honesty. And he was not slow to take advantage of the opportunity.

Having a large acquaintance among publishers throughout the State, he proceeded to get in touch with those he knew personally, and got additional lists of names from a large supply house in the capital city. The publishers were informed that a regular newspaper man of experience—one who knew news when he saw it, and knew how to write it up—was in a position to supply them with a weekly legislative letter of about forty inches of single-column matter at less than \$1 a week. Many orders for the service were received, and the initial "letter" was set up, quite a number of proofs run off, and the customers' calls met.

Then a new round of letters was sent out. Some of the publishers who failed to respond were sent samples of the "letters," and many more orders for the service came in. Soon considerably more than a hundred publishers had signified a desire to be supplied with the copy each week.

The expense attached to syndicating this feature was not large. It was a matter of but a few dollars to have the copy put in type and a hundred or more proofs run off; and because they were printed and light, each proof sent out was permitted to travel at low postal rates. The income each week amounted to considerably more than a hundred dollars—for a couple of evenings' work.

The feature became so popular that arrangements were made with a supply house to furnish it weekly in plate form at a slight increase in cost.

Not all newspaper men or printers are sent to the state legislature to represent their communities, of course; but many newspaper men and printers have it at hand to supply publishers in various other localities with syndicated features. Perhaps some of these really have seen the chance within their reach, but hesitated because the process of syndicating appeared to them to be too complex and expensive. But, like many other things, it is simple when understood.

## IT'S THE TRUTH THAT HURTS.

An item is going the rounds of the Canadian press to the effect that a New York State paper is being sued because a comp. made an obituary conclude, "May he roast in peace!"—*Fourth Estate*.



Excellent first page of paper published in a suburban town near Chicago. We do not insist that such precise arrangement is necessary, but, when possible, the appearance of a page is enhanced wonderfully by it.

by the lack of order, but makes following the news a difficult matter. The readers should be the publisher's first consideration, and so far as he pleases them his paper is valuable as a medium for advertisers. Those who insist that if an advertisement is to gain attention it must stand right in the reader's way argue without a basis in reason. The first desire of the reader is for the news, and he is going to read that first, advertisements notwithstanding. If the reader, therefore, is permitted to first read the news-matter of a paper in peace, without interruption from advertisements placed in the path of his vision, he is in a better frame of mind to take up the advertisements and give them more careful reading, under which circumstances he will be more effectively influenced by what the advertisers have to say.

### JAMES WHITE, DEAN OF CHICAGO PAPER-DEALERS, PASSES AWAY.



THE news of the death of James White, founder of the James White Paper Company, 219 West Monroe street, Chicago, came as a distinct shock to all in the printing and paper trades. To few men indeed is granted the privilege of being loved and honored as was Mr. White by all who knew him, and his circle of friends, both in and out of the industry, was large. A big-hearted and broad-minded man, with a remarkable grasp of affairs in general, he was at all times a welcome visitor, and it was not only a pleasure but an intellectual treat to sit and converse with him. His visits will be missed greatly.

Mr. White was born at Banbridge, near Belfast, Ireland, in 1853, and came to this country in 1875, locating in Chicago and making this city his home until his death. His love for the place of his birth persisted, however, and he always took a keen interest in everything pertaining to the welfare of the town in which his boyhood days were spent. He contributed largely to many of the activities of Banbridge, and frequently made trips there. Recently he assisted in the plans for the erection of a memorial to the men of the village who lost their lives in the great war, and, as an indication of the esteem in which he was held by the residents, the church there is to be equipped with bells dedicated to his memory and to the memory of his family.

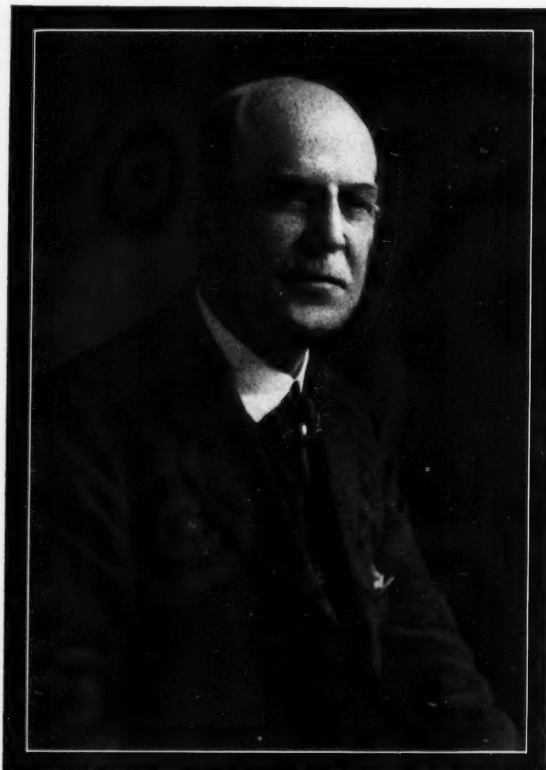
In 1875 Mr. White entered the employ of Clarke, Friend, Fox & Co., then at 150 Clark street, Chicago. Later this firm sold out, the business being discontinued, and he joined the staff of Bradner Smith & Co., traveling for that company during the year 1882. In December of that year, after consulting with, and upon the advice of, C. Mather Smith, he gave up his position with the company and joined the forces of George H. Taylor & Co. as secretary. During the following year this company went out of existence, owing to the sale of the paper-mills which it represented.

An office and warehouse was established at that time on Wabash avenue by the Friend & Fox Paper Company, of Lockland, Ohio, and Mr. White, with John E. Wright, took charge of the local business. This branch office was later changed into a corporation under the name of the Illinois Paper Company, and the offices were moved to 181 Monroe street, the old Chicago Paper Company building.

On July 1, 1896, Mr. White sold his interests in the business to Mr. Wright and, with his brothers, Robert and Fred C., started the firm bearing the name James White & Co., with offices located in the old Fort Dearborn Bank building. The business increased so rapidly that in the course of a few months additional space was required for stock and salesrooms, as well

as offices. Consequently the third floor at 177-179 Monroe street was leased. These quarters were soon outgrown, and three years later a new location with increased space was found at 215 to 219 West Monroe street. The following year it became necessary to take over an additional floor as well as the basement of the building. The firm-name was changed in 1906 and the company has since been known as the James White Paper Company.

In April, 1904, Mr. White's brother, Robert, died following an operation, and since that time the business has been continued successfully by Mr. White, who has been president and treasurer of the company, with his brother, Fred C., as vice-president, and his son, John F., as secretary.



James White.

Mr. White took a deep interest in the progress of the great world war, never for a moment losing his confidence in a successful outcome for the Allies. His attitude was expressed on several occasions by the statement: "Business be damned! Our business is to win the war!" It was also a source of great pride to him to know that two of his sons, James Gordon and William, were serving their country, one being in the marine corps, and the other in the army air service.

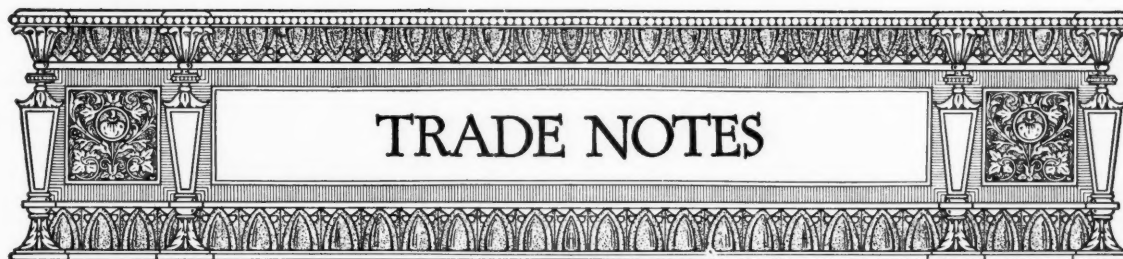
Mr. White passed away on Friday afternoon, April 18, after an operation following a protracted attack of jaundice. He had returned from Florida but a short time before, having gone there just over two months ago for the purpose of taking a rest and building himself up physically. The operation was performed on the advice of his physician, following consultation with several specialists, and all indications pointed to a successful outcome and a speedy restoration to good health. Complications set in,

however, and this fact, combined with his advanced years (he was in his sixty-sixth year), brought about his death.

Funeral services were held on Monday afternoon, April 21, at St. Peter's Episcopal Church, Belmont avenue and Broadway, the church which for years had held a high place in his affections and for which he had done so much in a practical way. Burial was at Graceland Cemetery.

The esteem in which Mr. White was held was evidenced by the large number present at the funeral services, and the many floral tributes. Representatives of every paper-house and many of the leading printing establishments in the city attended to pay their last respects and to honor his memory. The active pall-bearers were W. C. Gilbert, James Abell, Forrest Hopkins, P. A. Van Vlack, Frank Kearns, Joseph Joyce, P. D. Swigart and Charles H. Coyle.

Mr. White is survived by his widow and four sons, John F., secretary of the paper company; James Gordon, a first lieutenant in the marine corps; William, formerly a second lieutenant in the army air service and now a student in the University of Illinois; Robert, also a student, and a daughter, Alice, who resides at the family home, 527 Oakdale avenue.



Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

### Oklahoma Editors Meet May 23 and 24.

The twenty-eighth annual convention of the Oklahoma Press Association will be held at Medicine Park, Oklahoma, on May 23 and 24, it was announced this week by Edgar S. Bronson, secretary-treasurer of the association.

Mr. Bronson is expecting a big convention this spring and asks that editors make early preparations to attend.

Oklahoma publishers who are not members of the association are advised to join at once in order to become eligible for the privilege of staying at the editors' club-house when they visit Medicine Park. The initiation fee is \$2, and annual dues, \$2.

### U. T. A. Meeting at Atlanta, May 5 and 6.

The program for the meeting of Southern printers, which is to take place at Atlanta, Georgia, May 5 and 6, and at which a Southern branch of the U. T. A. is to be established, has been given out, and the indications are for an interesting, enjoyable and profitable session. The meetings will be held at the Piedmont Hotel.

Prominent men in the printing business will address the meeting. Joseph A. Borden will open the afternoon session on Monday with an address, "Reconstruction of the Printing Industry." Other prominent speakers and their subjects are as follows: "Printing Conditions as Revealed by Surveys," H. P. Hogan; "Remedial Activities," Edward T. Miller; and "Advertising and Salesmanship," Charles L. Estey, director of the new advertising bureau of the U. T. A. Other speakers are Harry L. Brown, W. O. Foote, W. E. Ward, A. M. Gray and W. Luke Trice.

### "The Theory and Practice of Printing."

J. Orville Wood, the author of "The Theory and Practice of Printing," who has but recently returned from service in the army and is now at the Carnegie Institute of Technology, Pittsburgh, Pennsylvania, as instructor in typography, writes the editor of THE INLAND PRINTER to the effect that he has just been made aware of the fact that a number of inquiries concerning his book, as well as orders with remittances, have been addressed to the West Technical High School, Cleveland. As Mr. Wood's address was unknown to the authorities at the school, the inquiries were returned to the senders

Mr. Wood also writes: "It seems to be assumed by many that the book was published by the school. Such is not the case, but it was published by me while an instructor in printing there. I would be greatly indebted to THE INLAND PRINTER if its readers were correctly informed regarding this matter, and assure them that now, since I have returned from the army and am permanently located, all inquiries and orders for this book will be promptly attended to, and should be sent to me in care of the Carnegie Institute."

### C. I. Larsson, of Stockholm, Visits "The Inland Printer."

THE INLAND PRINTER was pleased to receive a visit during the past month from C. I. Larsson, a printers' supply man, of the firm of Gumælius & Komp, Stockholm, Sweden. Mr. Larsson, like our other visitors from foreign shores during recent months, has been in this country studying American methods, and looking up American machinery for the purpose of making new connections with manufacturers of printers' and bookbinders' machinery and supplies. He has also been calling on those with whom his company has maintained business relations for a number of years past.

The firm of Gumælius & Komp was established about thirty or thirty-five years ago by Miss S. Gumælius, who had been conducting an advertising agency and desired to branch out into some other line in connection with the printing business. The first American machinery handled was the Miehle press, which the company introduced into Sweden. Other lines were taken up, and now the company is representing a number of the American manufacturers of equipment for the printing and allied trades.

While in Chicago, Mr. Larsson was a guest at the April meeting of the Printers' Supplymen's Club, and gave an interesting and instructive talk on conditions in the printing industry in his country.

### New Rotogravure Plant in New York.

A new rotogravure company has been organized under the name of Art Gravure Corporation, with office and factory at 406 West Thirty-first street, New York city. The officers are, Arthur H. Sherin, president; Frederick D. Murphy, vice-president; Raymond N. Getches, secretary and treasurer.

Mr. Sherin has been connected with the selling force of the American Lithographic Company in New York for the past nine

years. Previously he was associated with the C. E. Sherin Advertising Agency. Mr. Murphy has been factory manager, during the past five years, of Alco Gravure, Incorporated. He was formerly connected with the Rotary Photogravure Company, of Passaic, New Jersey. Mr. Getches is well known in the printing and binding industry in New York through his various connections in the trade.

The Art Gravure Corporation has leased an entire floor at 406 West Thirty-first street, occupying about twenty-two thousand five hundred square feet, and is installing a complete modern plant with new machinery equipped to operate on a large scale. The company expects to commence operations early in May.

### Printing-Press Inventor Dies at Eighty-Two.

For fifty-six years of his life William Spalckhaver was a designer and engineer for R. Hoe & Co., and many of the most important features of their big web perfecting newspaper presses were products of his brain, so that he was well known in the newspaper pressrooms throughout the United States. Six years ago, when he had been in the firm's employ for half a century, the Hoe company gave a banquet in his honor at one of the New York hotels, at which time he was presented with a loving-cup. He died recently at the age of eighty-two years, after a short illness. Mr. Spalckhaver was born in Schleswig-Holstein, Denmark. He enlisted early in the Civil War with a New York regiment of volunteers and fought through many of the worst battles in that conflict, after which he took up his life-work. He is survived by his wife, three sons, three daughters and eleven grandchildren.

### Charles F. Morse.

Charles F. Morse, for the past six years manager in the New England States for the Dexter Folder Company, passed away at Arlington, Massachusetts, March 19, death following an operation for appendicitis.

Mr. Morse learned his trade as a machinist at the Putnam Machine Works, of Fitchburg, Massachusetts. He later became manager of the Plimpton Press Bindery, Norwood, Massachusetts, following which he entered the employ of the E. C. Fuller Company, New York city. After a period of service with this company, Mr. Morse went into business for himself as a member of the firm of Blauvelt, West & Co., machinists. From that concern he went to the Dexter Folder



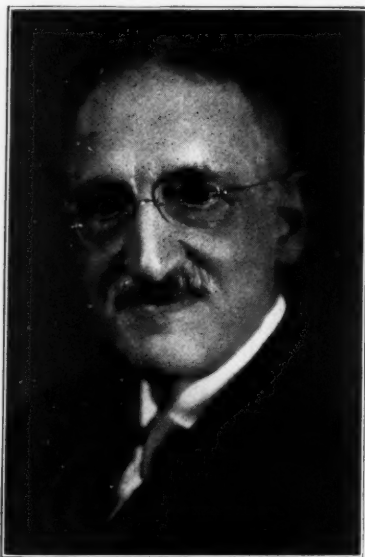
Company, with which firm he remained until his death.

Mr. Morse's successor in the New England territory will be A. F. Mackay, formerly of the Lanston Monotype Company, the Harris Automatic Company and the Mergenthaler Linotype Company. Besides taking charge of the New England territory, with offices at 185 Summer street, Boston, Massachusetts, Mr. Mackay will handle the Canadian business of the Dexter company.

#### "Larry" Bennett Celebrates Golden Jubilee as Salesman.

On Saturday, April 26, Lawrence L. Bennett, the well-known salesman employed by Charles Eneu Johnson & Co., printing-ink manufacturers, Philadelphia, celebrated his fiftieth anniversary as a salesman with the company. He not only holds the distinction of being the oldest active printing-ink salesman in the United States, but also of being in continuous service with the same company for the last half century.

Many pleasant surprises were in store for "Larry," as he is familiarly known. He received many telegrams and telephone calls of congratulation, as well as post-cards from friends in various parts of the country. The officers and employees of Charles Eneu



Lawrence L. Bennett.

Johnson & Co. gave him a banquet at the Manufacturers' Club in the evening. Only his associates in the company were present, including the following: William E. Weber, Henry J. Weber, Charles F. Bower and A. L. Steelman. William E. Weber was the speaker of the evening. He gave many reminiscences of their association in the ink business, and at the conclusion of his talk presented Mr. Bennett with a check for \$1,000 from the company, and ten fifty-dollar bills in a glass frame from his associates. Upon the presentation of these tokens Mr. Bennett was greatly moved, but he responded to the occasion and told many interesting incidents of his life as a salesman.

On April 26, 1869, at the age of nineteen, Mr. Bennett joined the Johnson company as general utility man, and afterward became bookkeeper and shipping-clerk. Charles Eneu Johnson took an interest in the young chap and began to tutor him in salesmanship. At that period Mr. Johnson and his pupil were the only salesmen for the establishment. Larry soon developed into a first-class salesman. Mr. Steelman, during an interview, stated that, to his knowledge, Mr. Bennett had never lost a customer.

Mr. Bennett is best known among the printing-trade of Philadelphia, Pennsylvania, New York, Canada, Baltimore and Washington, D. C. He has a complete collection of badges and souvenirs, dating from the first conventions of the Typothetae and the pressmen's union. He remains active in business, calling regularly upon his customers in the Philadelphia territory.

#### Esleeck's New Water-Marks.

Printers and other consumers of lightweight papers will be interested in the announcement made by the Esleeck Manufacturing Company, Turners Falls, Massachusetts, to the effect that the company has planned to watermark Fidelity onion skin and Emco onion skin. While there are not many brands in the paper-trade that are better known, and none that have a better reputation as to quality, yet these two brands have been sold for many years without a water-mark. The Esleeck company believes the new plan will benefit dealers and consumers, as well as the makers.

Emco onion skin is made in white and eight colors, both glazed and unglazed, basis 17 by 22-10. Fidelity onion skin is made in white only, glazed and unglazed, in three weights; it will be watermarked only in the heaviest weight, namely, on the basis of 17 by 22-9.

#### "Special Equipment" for Megill Patent Gages.

THE INLAND PRINTER is in receipt of a communication from Edward L. Megill, 60 Duane street, New York city, inventor and manufacturer of gage-pins, gripper attachments and automatic registering devices for platen-presses, in which he announces a special equipment for his patented gages to use in connection with the Miller feeder. Trouble has been experienced, quoting from Mr. Megill's letter, in running machine-fed platens because of curling of the sheets, due to the lack of suitable gages rather than to faults in the feeding mechanism. Mr. Megill has given considerable study to solving the cause of these troubles and he informs THE INLAND PRINTER that he has relieved the situation by designing this "special equipment" for use with his various gages, but which is particularly desirable in connection with the double-grip style. These improved gages, we are informed, can be secured at a slight advance over the price now charged for the hand-fed sort, but they can be used for hand feeding or machine feeding by changing from one equipment to the other. Printers desiring information concerning these new devices should write Mr. Megill at the address given at the opening of this item.

#### New Chicago Manager, Challenge Machinery Co.

Frank F. Novy, well known to printers and supply men, especially in the Chicago territory and throughout the West, has been appointed manager of The Challenge Ma-



Frank F. Novy.

chinery Company's Chicago branch at 124 South Wells street. Mr. Novy has had a comprehensive and thorough experience in the printing and supply house business, starting during the latter part of the nineties. He has held important positions with such nationally known firms as the American Type Founders Company, Keystone Type Foundry's Chicago branch, Champlin Type & Machinery Company and the Western Type Foundry. After seven years with the Keystone Type Foundry, at Chicago, upon their consolidation with the American Type Founders Company, during January, 1918, he went with the Miller Saw-Trimmed Company.

Mr. Novy's many friends in the printing field will congratulate him upon his new connections.

#### A. H. Lowrie, Editor for Thirty-Six Years, Passes Away.

Adam H. Lowrie, editor of the Elgin (Ill.) Daily News for thirty-six years, passed away at his home in that city April 3 at the age of eighty-two.

Mr. Lowrie was born in Scotland, coming to America with his parents when he was six years old. In his earlier years he taught school, being superintendent of a school in Cleveland, Ohio, for two years, where the family first settled after arrival in this country. He was later instructor in English literature and political economy at Adrian College, Adrian, Michigan. He remained with this school for fifteen years, two of which he spent as acting president of the institution. Following his connection with the university, he became senior proprietor of the *Adrian Times and Expositor*, which he piloted through a successful career until 1882, when he moved to Elgin.



Mr. Lowrie has always been prominent in public affairs. For two years, in 1892 and 1893, he was consul to Freiburg, Germany, under the administration of President Benjamin Harrison. He was present at the birth of the Republican party in 1854, and was loyal to that party until his death. All in all, he was a credit to the newspaper profession in every way, and an incentive to younger members of the craft who were fortunate enough to come in contact with him.

### Foreign Language Newspapers in New York.

In November, 1917, THE INLAND PRINTER called attention to the fact that New York city had become the printing center of the world. Some London publications commented on that article as an exhibit of Yankee exaggeration. The city of New York has just published the report of an industrial education survey in which the figures given in these pages in 1917 are confirmed. It says that over one-fourth of the printing and publishing produced in the United States in 1914, according to the census, was done in New York. The value of the combined product of the printing and publishing trade amounted to \$215,570,954, a value reckoned at one-twelfth of the output of the printing and publishing establishments of the world. Indeed, in the value of output, New York is said to exceed London, heretofore the world's greatest printing city.

The cosmopolitan character of the printing done in New York is shown to best advantage in newspaper printing. A total of 144 papers, printed in 25 foreign languages, is issued in New York. More than half the circula-

	Weekly	Monthly	Daily	Total
Arabic.....	6	1	2	9
Armenian.....	1	1	..	2
Bohemian.....	1	1	2	4
Chinese.....	3	..	..	3
Croatian.....	2	1	2	5
Finnish.....	1	..	..	1
French.....	..	1	1	2
German.....	8	2	5	15
Greek.....	..	..	2	2
Hungarian.....	7	2	3	12
Italian.....	11	7	5	23
Japanese.....	2	..	..	2
Jewish.....	20	2	5	27
Lettish.....	1	..	..	1
Lithuanian.....	3	..	..	3
Norwegian - Danish.....	2	..	..	2
Persian.....	1	..	..	1
Polish.....	3	..	2	5
Roumanian.....	2	..	..	2
Russian.....	4	2	3	9
Serbian.....	1	..	1	2
Slovak.....	2	..	2	4
Slovenic.....	1	..	1	2
Spanish.....	2	1	..	3
Swedish.....	3	..	..	3
	87	21	36	144

### Foreign Newspapers Published in New York City.

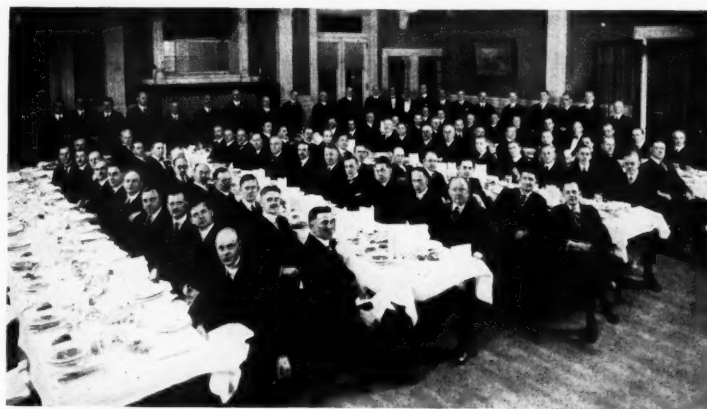
tion of daily papers printed in foreign languages in the United States is held by publications issued in New York. Some idea of the variety of languages in which these papers and periodicals are printed may be had from the table shown above. Of the various languages enumerated it is to be noted that the Jewish leads with a total of 27, being closely followed by Italian, which numbers 23.

### Interesting Booklet on Advertising Bureau of the U. T. A.

The general office of the United Typothetae of America, 608 South Dearborn street, Chicago, Illinois, has recently published a booklet concerning the service to be furnished members of the organization by the

bring to the attention of buyers of printing the fact that the U. T. A. members are in a position to render worth-while service in the preparation and the production of direct advertising.

Enclosed in the booklet is a printed blank, known as the Business Analysis Questionnaire, which is designed for the use of the



Executives and Department Heads of Mergenthaler Linotype Company at Dinner.

recently created advertising bureau. The title of the booklet is "Direct Advertising and How U. T. A. Printers Can 'Cash in' on It." The entire plan of the department is explained and its value emphasized in an interesting manner in this booklet.

At the start, direct advertising is defined, and that its production should lie with the printer is justified in the following paragraph from the text: "Because direct advertising can not be done without the aid of printing, it is obvious that direct advertising belongs peculiarly within the province of the printer. But the astonishing truth is that only a comparatively small number of printers have made any pronounced effort to develop this important, desirable and profitable source of income. It is safe to say that any printer who will give serious attention to this branch of the printing business can materially improve his condition, while at the same time helping to improve the business conditions of his customers."

The fact that so few printers have facilities for offering their customers merchandising and advertising counsel and service, through lack of experience, has prompted the installation of this new advertising bureau, which will serve all members of the organization who may require such service.

As a foundation for the development of Direct Advertising in behalf of U. T. A. members, the organization has instituted a national advertising campaign, full-page advertisements being scheduled in the most prominent magazines of general circulation, notably the *Saturday Evening Post* and the *Literary Digest*. The purposes of this campaign, as stated in the booklet, are to preach the doctrine of more and better direct advertising; to acquaint business men everywhere with the U. T. A. emblem or trademark; inform buyers of printing concerning the aims, purposes and ethics of the U. T. A., and to point out the advisability of doing business with U. T. A. printers; and to

printer in securing data to guide the bureau in planning the advertising and selling campaigns for the printers' customers who desire complete service.

The booklet is a wonderful advertisement for the U. T. A., as the proposed plan seems pregnant with the possibilities of far-reaching importance to the industry.

### Linotype Company Entertains at the University Club.

More than one hundred executives and department heads of the Mergenthaler Linotype Company gathered for dinner at the University Club of Brooklyn, New York, on Wednesday evening, March 26. Everybody present, from President P. T. Dodge down, was there for the purpose of getting either acquainted or better acquainted with C. A. Hanson, the company's new general works manager.

The dinner was preceded by informal hand-shaking and visiting, music and a flash-light of the guests at the tables. There was a scarlet carnation for the buttonhole of each guest present, a song-card of verses whose old tunes all knew, and a handsomely linotyped menu in colors. The souvenirs for the occasion were fine leather card-cases with the names of the guests imprinted on the inside in gold.

Toastmaster John R. Rogers spoke and introduced his speakers in his accustomed happy vein. President P. T. Dodge began by outlining the early struggles of the company; carried his hearers into the present with a degree of earnestness and pertinence that plainly revealed itself in the attention accorded, and wound up with a warm tribute to the ability of Mr. Hanson and the loyalty of each employee of the company, from top to bottom.

There were also snappy get-together talks by General Manager Norman Dodge, Mr. Hanson and the latter's assistant, Edward A.

Sytz. After a pledge of hearty coöperation with Mr. Hanson on the part of every man present, the evening was closed by singing "The Star Spangled Banner."

### Monotype Job-Composition.

An arrangement by which the composition of a large part of the smaller jobs may be done on the monotype keyboard has been perfected by the Lanston Monotype Machine Company. The only hand-work required is the assembling, and inserting of a lead or two. This includes letter and note headings, statements, business and professional cards, programs, announcements, menus, checks, drafts, index-cards, factory forms, and many other jobs heretofore considered as exclusively hand-work.

This new arrangement provides for the setting and casting of four sizes of the popular Plate Gothics at one operation, and also includes facilities for composing intricate rule and leader forms in connection with the type at one handling.

### Arthur Leaf Represents Miller Saw-Trimmer Company Around Washington, D. C.

Announcement has been made by the Miller Saw-Trimmer Company, Pittsburgh, Pennsylvania, of the appointment of Arthur Leaf as direct factory sales representative



Frank V. Barhydt.

for Maryland, Virginia and the District of Columbia. Mr. Leaf has been connected with the company for a number of years and is well qualified to explain and demonstrate the advantages of the Miller products.

The company has also advised THE INLAND PRINTER of the appointment of Frank V. Barhydt as assistant sales manager. Mr. Barhydt has been connected with the printing industry for the past sixteen years, the last few of which have been in connection with labor-saving devices, which fact should qualify him for assisting to direct the large force of salesmen engaged in finding buyers for Miller feeders and saw-trimmers.

### J. W. Butler Paper Company Announces Unique Service.

In a unique broadside, folded and bound in a heavy cover, the J. W. Butler Paper Company has announced a new form of service, a suggestion of which is given by the words of the title appearing on the cover, "15 Minutes In and Out." Those words appear in bold lettering beneath a clever illustration embodying a clock, the face of which, except for a fifteen-minute period, is covered with red printing, and at the left, a picture of a boy entering the office of the Butler company with a letter in his hand while at the right the same lad is shown leaving with a package of paper under his arm. The innovation is a desk service, through which local printers having rush jobs requiring small amounts of paper, such as cards, envelopes, etc., may send their errand boys to the city salesroom of the company, where their orders will be filled in fifteen minutes. A feature of the service, as outlined in this broadside, is that it is to be certified. A certificate has been designed which contains two blank spaces, one for stamping in the time the order was received and the other the time it was delivered to the errand boy. It is stated that the company is glad to affix this "Certificate of Service" because it is certain of the quality of its performance.

The plan is a commendable one, and should be worth much to the customers of the house. The Butler policy of doing whatever it does right may be depended upon to make the promise of fifteen-minute service good.

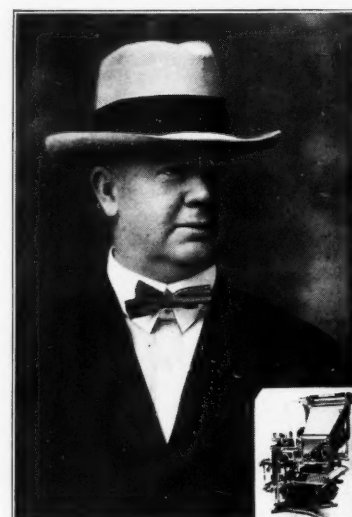
### Fred McKenzie New Iowa Representative for Intertype.

The many friends of Fred McKenzie will be glad to learn of his advancement, on March 10, 1919, to the position of Iowa representative of the Intertype Corporation, succeeding D. N. Mallory, who resigned to accept a position with the Challenge Machinery Company. Mr. McKenzie is forty-three years of age and a native of the old Bay State, his mother residing at Springfield, Massachusetts.

Mr. McKenzie started with the Middle Western branch as inspector and erector in November, 1917, and his promotion to the sales force comes as a reward for his excellent service and his complete knowledge of all makes of linecasting machines. He is a practical printer of the old school. During the "hand-set" days Mac "toured the country" and worked in the composing-rooms of leading dailies from coast to coast. When the first linecasting machines were placed on the market (the old Baltimores), Mac grasped the opportunity to "learn the machine" and developed into one of the best operators in the country, as well as one of the fastest. This latter is remarkable from the fact that the index finger of his left hand is missing. This, in connection with his ability as an operator, earned for him among operators the sobriquet of "Three-Fingered McKenzie."

A few months ago he was sent into one of the States controlled by the Middle Western branch of the Intertype Corporation, prima-

rily as inspector and erector, but with instructions to report to the regular salesman in the territory when he had any spare time on his hands. By the latter he was given several



Fred McKenzie.

"tough nuts" to work upon in an effort to sell them Intertypes. Though a novice at the selling game, he succeeded in getting the orders, thereby demonstrating that he really belonged on the selling force. Hence his promotion.

In a letter written a few months ago, Mr. McKenzie expressed himself as follows: "I feel proud to be one of the Intertype family. It is a great honor—one that I cherish more than you believe." When a man feels that way about his goods and the concern he is working for, success is his.

### Date for World Press Congress Changed.

Dean Walter Williams of the School of Journalism of the University of Missouri, president of the Press Congress of the World, has announced, on behalf of the Executive Committee, that the date for the assembling of the congress, which had been tentatively set for November 11, 1919, the first anniversary of the signing of the armistice in the World's War, has been reset for 1920, the exact month and day to be definitely determined and announced later. Dean Walter Williams said: "The new date was decided upon by the Executive Committee of the congress following conference with, and approval of, the New South Wales Government. The sessions will be held at Sydney, and the program carried out as originally planned. Resetting the date was made necessary because of conditions that could not be foreseen at the time the 1919 date was chosen. The chief reasons which caused the committee to take the action it did were: First, the existence of congested ocean transportation conditions, which made travel unusually expensive and difficult until war-time control of shipping ceases, as it probably will toward the end of the year; second, that politically, socially and eco-

nomically, certain great nations of Europe where the congress has a large active membership have developed an unrest not foreseen when the conclusion of the armistice was made the starting point for convening the congress, an unrest which will doubtless be allayed after the adjournment of the Peace Conference, but which now requires the presence of the European journalists; and, third, the outbreak of influenza in Australia, fortunately so far in a mild form, but likely to recur at the end of this year, and the virulence of the epidemic in Europe and in the East, foreshadow possibilities of quarantine and other annoyances and delays for oversea travelers. As soon as peace is signed and shipping released to normal conditions, the date during 1920 at which the congress will be convened in Sydney will be definitely announced and made absolute."

### Denver and Western Notes.

Clint C. Houston, formerly editor of the *Denver Labor Bulletin*, is now in Washington, D. C., at work on his book dealing with labor-unionism and its part in winning the war.

June Moore, who for several years has been foreman of the pressroom of The Smith-Brooks plant at Denver, has resigned in order to become connected with the ink firm of Charles Eneu Johnson. He will travel out of St. Louis, covering the territory as far west as the coast.

The Colorado Legislature has adjourned without passing Bill 152 providing for the abolition of maximums on printing. The printers themselves are responsible for this, as they bid on two contracts at less than the maximums while the bill was in committee. In spite of this it was reported out of the House without any recommendations.

The *Denver Post* will have a new home in the near future. Building operations have already been commenced on Champa street and extensive improvements in the way of additional machinery have been ordered. A new sixty-four page Hoe press will be installed, as well as six new linotypes and a non-distribution composition plant. The circulation of *The Denver Post* far exceeds all the other newspapers in Denver.

The photoengravers in the newspaper offices in Denver have been out on strike, demanding more money and fewer working hours. The employers are firm in their determination to resist what they consider the unreasonable demands of the men. The newspapers sought to get their work done in commercial offices but the men refused to handle the orders, and a conference between the help and the employers resulted in an agreement being reached that provided for no struck work being done. It is expected that the struggle will be a short one, although at the time of writing the employers were firm in their determination to resist the full demands of the men.

Charles F. Wadsworth, manager of the Denver office of the Western Newspaper Union, after twenty years of service, has resigned and will represent the company as ready-print representative from coast to coast. Mr. Wadsworth started twenty years ago in the Denver office as a linotype operator, and has since progressed, until several years ago he was made manager.

He is at the present time president of the Colorado Editorial Association, an office that he will resign on May 1. He will travel all over the United States, but will regard Denver as his home. His successor as manager of the Denver office is J. O. Goodwin, who for the past few years has been the manager of the Omaha office.

### American Model "30" Left-Hand Star Plunger.

Many attempts have been made to produce a practical typographic numbering-machine in which the space between the "No." on the plunger and the printing figure-wheels is eliminated. This space is not so noticeable when five or six wheels are

1 ☆  
21 ☆  
321 ☆  
4321 ☆  
54321 ☆

Stars used in connection with a numbering-machine instead of the usual "No." to obviate the wide space unavoidable when that abbreviation is placed ahead of the figures, especially on small numbers of two or three figures.

in use, but, in many cases, it is objectionable in small jobs where the numbers run to one thousand or less.

In order to meet the many demands for a machine in which the distance between the figure-wheels and the plunger can be equalized the American Numbering Machine Company has recently placed upon the market a new model in which the plunger is situated on the left-hand side of the machine and engraved with a star instead of the regulation "No." Imprints are shown above from which it will be noticed that the distance from the star to the unit wheel is the same whether one or all of the wheels are in use. This system of numbering is now being used in a great many check jobs, where the "No." already appears on the check, and in cases where printers desire to do away with friskets.

### Typhotetæ-Franklin Association of Detroit.

Following closely upon the survey of the local printing industry, the Typhotetæ-Franklin Association of Detroit launched its educational campaign, which will include the installation of cost systems in the plants of fifty-four of its members, as well as a course in salesmanship and another in estimating. The cost installation work was launched the first of April upon the arrival from the national office of Charles G. Ward and Leslie F. Osborne, expert cost accountants. Sixty enrolments have been received for the estimating class, which is being instructed by D. L. Ballantine, former secretary of the organization, and a like number of salesmen have been enrolled in the salesmanship course, which will be conducted by the secretary, W. G. Martin.

These educational activities are under the direction of a committee composed of George R. Keller, chairman, George K. Hebb, William V. Parshall, George A. Crittenden, Arthur Keck, J. Albert Grabmeyer, Walter S. Conely, President John R. Coulter and Secretary W. G. Martin.

Ways and means of providing a permanent supply of skilled artizans for the local printing industry were considered at the Printers' Departmental of the Typhotetæ-Franklin Association during the past month. A committee, composed of R. S. Radcliffe, Fred W. Curtis and Secretary W. G. Martin, recently concluded a research to determine the value to the industry of the printing department at Cass Technical High School and how that school can best be coördinated with the requirements of the industry in systematic training of apprentices. The future is bright for young men in the printing and advertising field, and steps for proper training in all branches are imperative if the industry is to meet the demands which are anticipated during the next decade. In this work the association has been assured the full coöperation of the school authorities and the Board of Education.

Educational activities are coming in for a large share of attention on the part of the organization. The City Librarian has been requested to set aside one alcove in the library for the use of reference books upon the graphic arts industry, as well as advertising. There are many books at present in the library bearing upon typography, presswork, bookbinding, engraving, as well as advertising, both from an artistic and a technical standpoint, and it is the plan of the Typhotetæ to have these collected in one alcove where they will be readily accessible to those of the industry who wish to use them for reference purposes. It is thought that this will not only facilitate matters and encourage the wider use of the library itself, but will have an elevating effect upon the printed product of the city.

### Hart Roller Company Organizes an Accommodation Department.

The William C. Hart Company, Incorporated, manufacturer of printers' rollers and flexible glue, main offices of which are located at 137 Greene street, New York city, and which operates factories at New York city, Rochester, New York, and Pittsburgh, Pennsylvania, has sent out an announcement to the trade advising customers and printers generally of the installation of what the firm has designated an "Accommodation Department." Through this department it is planned to provide information in regard to machinery and material, and prices of anything pertaining to the printing-trade. It is stated that the company's organization is made up of practical men who have had years of experience in all branches of the printing business, and who are therefore competent to render such service and advice, which will be furnished cheerfully without cost or obligation. Such action presages an era of coöperation during the reconstruction period which should have a healthful influence on business in general.



# THE INLAND PRINTER

HARRY HILLMAN, EDITOR.

Published monthly by

## THE INLAND PRINTER COMPANY

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ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

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No. 2

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing-trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

Members of Audit Bureau of Circulations; Associated Business Papers, Inc.; Chicago Trade Press Association; National Editorial Association; Graphic Arts Association Departmental of the Associated Advertising Clubs of the World; New York Master Printers' Association; Printers' Supplymen's Club of Chicago; Advertising Association of Chicago.

### SUBSCRIPTION RATES.

One year, \$3.00; six months, \$1.50; payable always in advance. Sample copies, 30 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

**When Subscriptions Expire**, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

**Foreign Subscriptions.**—To Canada, postage prepaid, three dollars and fifty cents; to all other countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings, per annum in advance. Make foreign money orders payable to The Inland Printer Company. No foreign postage-stamps accepted.

**IMPORTANT.**—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

### ADVERTISING RATES.

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

### FOREIGN AGENTS.

JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.

RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.

RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.

PENROSE & Co., 109 Farringdon Road, London, E. C., England.

WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.

ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.

ALEX. COWAN & SONS (Limited), Wellington, New Zealand.

F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.

H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.

JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.

A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

## WANT ADVERTISEMENTS

Prices for this department: Under heading "Situations Wanted," 35 cents per line; minimum, 70 cents; three lines for \$1.00. Under all other headings, price is 50 cents per line; minimum, \$1.00. Count ten words to the line. Address to be counted. Price the same whether one or more insertions are taken. **Cash must accompany order.** The insertion of ads received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of THE INLAND PRINTER Free to classified advertisers. Remit 30 cents additional if copy is desired.

### BOOKS.

"NO MATTER what part of the globe he is telling about, he is always entertaining," is the way the reviewer of the *Indianapolis News* was impressed with Samuel Murray's "Seven Legs Across the Seas," which treats of unusual and uncommon phases of life and things seen during a journey of 73,689 miles over five continents; 434 pages, gold-foil cover, 25 illustrations and map; \$2.50 in stores, but \$2.00 (prepaid) to printers. Order from publishers: MOFFAT, YARD & CO., 32 Union Square West, New York city.

### BUSINESS OPPORTUNITIES.

**FOR SALE**—Steel and copper plate engraving and job-printing business; established 20 years in a healthy Western city of 275,000; doing \$35,000 business yearly, manufacturing a side-line of novelties and Christmas cards—a field that can be further developed; reasons for selling, to close an estate. The company occupies its own building. B 859.

**PRINTERS** who typewrite, stenographers with literary abilities, wanted everywhere to conduct Keyboard Code departments in local periodicals; machine-written shorthand, easily learned, perfectly producible on all typewriters, linotypes, monotypes. Complete text-book, all details, 50 cents. JACOB BACKES, 1402 Avenue A, New York, N. Y.

**WANTED**—An aggressive manufacturer of bank checks and other forms of commercial paper to push a recently patented safety check, enabling the equivalent of Protectograph protection to be applied anywhere. D. C. D., Box 486, East Pittsburgh, Pa.

**WANTED**—One live, hustling printer in each locality to handle our line of sales and order books, duplicate and triplicate, carbon sheet or carbonized; large demand; liberal commission. THE WIRTH SALES BOOK CO., Chicago.

### ENGRAVING METHODS.

**ANYBODY CAN MAKE CUTS** on ordinary sheet zinc at trifling cost with my simple transferring and etching process; skill and drawing ability not required; price of process, \$1; circular and specimens for 2-cent stamp. THOS. M. DAY, Box 1, Windfall, Ind.

### FOR SALE.

**FOR SALE**—One Straight Kidder rotary press, size 28 by 20 inches, printing one color on each side of the web, press equipped to deliver product either flat or folded, speed 8,000 to 10,000 revolutions per hour; machine in perfect condition, has never been used; possession at once. Also one Kidder 30 by 30 inch rotary press printing two colors on the face and one color on the reverse side of the web, for electrotpe plates. Also one 36 by 48 inch one-color Kidder roll-product rotary wrapping-paper press, one 36 by 48 inch Kidder two-color roll-product rotary wrapping-paper press, one 36 by 48 inch Kidder combination rotary wrapping-paper press, printing two colors on one side of the web and one color on the other side, sheet delivery. Also one Kidder 12 by 26 inch perfecting press, with multiple feed and cut and slitting attachments, thoroughly overhauled, quick delivery. GIBBS-BROWER CO., 261 Broadway, New York city.

**FOR SALE**—One Scott No. 3 offset press, size sheet 34 by 46, size of work 33 by 45, three sets of rollers equipped with U. P. M. feeder, practically new; one Park's lithographic transfer press, size of bed 44 by 68, size of sheet 40 by 60, practically new; one Park's double medium geared lithographic press, size of bed 29 by 44, also equipped with gelatin attachment; three lithographic presses, direct drive, size of bed 24 by 23, also equipped with gelatin attachment; one Multiplex display fixture, No. 1, 25 leaves, 4 by 7 feet, giving 1,400 square feet display area, with electric light attachment. GUBELMAN PUBLISHING CO., 2 Garden street, Newark, N. J.

**FOR SALE**—The following bound volumes of THE INLAND PRINTER: volume 4, Oct. '86-Sept. '87; volume 15, April-Sept. '95; volume 17, April-Sept. '97; volumes 25 to 44, inclusive (20 volumes), April, 1900, to March, 1910; also monthly numbers as follows, bound in three books: Oct., Nov., Dec., '94; May, June, '97; March, April, May, June, July, August, Sept., 1898; Aug., Sept., Nov., '99. ALBERT GOODLOE, Anthony, New Mexico.

**FOR SALE CHEAP**—Century Campbell press; a four-roller press in good condition, takes a sheet as large as 43 by 62 inches; low price for immediate sale. FARMER AND BREEDER, Sioux City, Iowa.

### Megill's Patent SPRING TONGUE GAUGE PINS



**QUICK ON**

Send for booklet this and other styles.

### MEGILL'S PATENT Automatic Register Gauge

automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting. Great in efficiency. Method of attaching does not interfere with raising tympan. Only \$4.80.

**E. L. MEGILL, Pat. and Mfr.**  
60 Duane Street NEW YORK

From us or your dealer. Free booklets.

### Megill's Patent DOUBLE-GRIP GAUGES



**WISE GRIP**

Send for booklet this and other styles.

Please Mention THE INLAND PRINTER When Writing to Advertisers.



**LARGE STOCK** overhauled machinery and equipment: 43 by 56 four-roller Miehle, front fly delivery, guaranteed, price \$2,600; Seybold duplex trimmer, \$550; Monitor and Rayfield-Dahly power punches with heads; 36-inch Seybold cutter; cylinders, Gordons, paper-cutters, stitchers, wood goods, outfits; new and overhauled. Tell us your wants in this line. **WANNER MACHINERY CO.**, 714-716 S. Dearborn st., Chicago.

**FOR SALE**—One new two-color Kidder roll-product press, size 30 by 40, with a complete stereotype equipment consisting of steam-table, flat casting-box, round casting-box, tail trimmer and beveler, shaving-machine, melting-pot, gas-burners, matrix-table, metal, beater, brushes, etc. **BARGAIN**; no reasonable offer refused. **MULLER PAPER GOODS COMPANY**, 2350 Linden st., Brooklyn, N. Y.

**ALL-BRASS GALLEYS**, 7 by 10 inches, three for \$2.35; 9½ by 13 inches, each \$1.25; extra heavy and in good condition. Brass-lined mailing-galleys, 8 by 24 inches, very substantial (some new) each \$1.10. Quantity limited—order now if interested. **W. S. WRENN**, 4th floor, 904 Wilson av., Chicago.

**SPECIALIZING** along lines which make us no longer need it, our excellent Century two-revolution Campbell with variable speed motor and Cutler-Hammer controller is for sale; inside chase 22¼ by 28¼. **PROGRESS PRINTING CO.**, Owensboro, Ky.

**BOOKBINDERS' MACHINERY**—Rebuilt Nos. 3 and 4 Smyth book-sewing machines, thoroughly overhauled and in first-class order. **JOSEPH E. SMYTH**, 638 Federal st., Chicago.

**FOR SALE**—One complete outfit for making dog tags, checks, etc.; one 14 by 22 Colt's Army press, fine condition. **FRANK BOVEE & CO.**, Fulton, N. Y.

**FOR SALE**—A 26-inch hand Golding cutter, practically new; bargain for quick sale. **FRANKLIN PRESS**, 501 Murphy bldg., Indianapolis, Ind.

**FOR SALE**—Hand-press, R. Hoe & Co. make, No. 5448; in good condition; price \$100. **HUGH STEPHENS PRINTING CO.**, Jefferson City, Mo.

**FOR SALE**—One Monotype caster, Series S, equipped with molds from 6-point to 36-point; in good condition; located in Philadelphia. B 855.

**FOR SALE**—Model K linotype with extras, \$1,800; used 1½ years, A-1 condition. **J. W. BRACKETT COMPANY**, Phillips, Maine.

**FOR SALE**—Auto press in good condition. Address **LEADER-REPUBLICAN**, Gloversville, N. Y.

#### HELP WANTED.

##### Artist.

**WANTED**—Commercial artist, good on designing and lettering. B 858.

##### Bindery.

**WANTED**—A first-class bindery foreman; one who is capable of handling help and is thoroughly acquainted with all branches of this department. **M. S. & D. A. BYCK CO.**, Box 512, Savannah, Ga.

**WANTED**—An all-around bookbinder, or a man that is a good ruler and can forward. **CASPER BOOK MFG. CO.**, Walla Walla, Wash.

##### Composing-Room.

**WANTED: MEN BETTER THAN ORDINARY**—We can place in permanent positions—no layoffs—in our composing department, several job-compositors, union men, who are already proven to be much more desirable than ordinary printers, or who feel that in a reasonable time, with unusual opportunities for assistance and development, they can become first-class craftsmen, and invite applications from men who know they deserve consideration; our composing-room is thoroughly up to date in equipment and type-faces, operating on the non-distribution system, and while there are some larger plants in the country there are none anywhere more progressive; the department is under the foremanship of Henry D. L. Nidermaier, whose attractive and distinctive work in composition was unusually complimented several years ago in a page write-up, with many illustrations, in *THE INLAND PRINTER*. Applicants will please furnish complete information in first letters, stating age, married or single, how many years' experience, former and present employers, wages received and expected, and any other facts which will assist in arriving at an intelligent understanding and decision. **THE EDWARDS COMPANY**, Printers, Bookbinders, Lithographers, Steel and Copper Plate Engravers, Youngstown, Ohio.

**WANTED**—Job-compositors on high-grade catalogue and commercial work; only high-grade workmen need apply; also a good compositor who has had two to three years' experience; excellent opportunities. Give full particulars in first letter. **BOX 285**, Connorsville, Ind.

**FIRST-CLASS** all-around printer wanted; steady job; married man preferred. **ANDREWS PRINTERY**, East Chattanooga, Tenn.

**LINOTYPE OPERATER** wanted. Address **STUBLEY PRINTING CO.**, 415 State st., Knoxville, Tenn.

**EXCELLENT OPPORTUNITY** for a first-class poster man to connect with a Pacific coast house; must be absolutely reliable and able to lay out diagrams and O. K. forms; communications confidential. B 841.

**WANTED**—Layout man in large New York shop; scale to start with, more as ability is demonstrated; give full particulars and references, and send samples of work; union. B 793.

**WANTED**—Stoneman and compositor combination; first-class, good wages, permanent position; union shop. Write or apply **CASLON PRESS**, 3101 Monroe st., Toledo, Ohio.

**WANTED**—Artistic compositor on booklet and advertising work; large New York firm; scale to start, more if ability is demonstrated; union. B 847.

#### Cost Accountant.

**COST ACCOUNTANT WANTED**—Man thoroughly familiar with commercial printing, binding, etc., for large plant in Southeast. Give full particulars in first letter. B 845.

#### Electrotypers.

**ALL-AROUND ELECTROTYPYER**—Have small modern and complete plant; most of work done for our plant; state experience and salary wanted. **McKEE PRINTING CO.**, Spokane, Wash.

#### Organizers, Accountants and Secretaries.

**ORGANIZERS, ACCOUNTANTS AND SECRETARIES** to work with the United Typothetæ of America in organizing the printing industry; high type of men with knowledge of, and experience in, the printing business desired; good salaries and opportunities for future advancement. **UNITED TYPOTHETÆ OF AMERICA**, 608 S. Dearborn street, Chicago, Ill.

#### Salesmen.

**SALESMAN: PRINTERS' MACHINERY**—Applicant must be an experienced salesman of high caliber, not over the age of forty-five, to work on salary and commission. In replying, state past experience, references and age. B 840.

**WANTED**—Experienced city salesman to handle loose-leaf binders and supplies; prefer one who has handled the Proudfit line; permanent position; good opportunity. B 826.

**WANTED**—Salesmen, experienced in the sale of bond, ledger and writing papers; excellent opportunity; salary or salary and commission. B 860.

#### INSTRUCTION.

**LINOTYPE INSTRUCTION**—17 Mergenthalers; day course, twelve weeks, \$80; 12 years of constant improvement; every advantage; no dummy keyboards; all actual linotype practice; thorough mechanical instruction; keyboards free. Call, write, **EMPIRE MERGENTHALER LINOTYPE SCHOOL**, 133 East 16th st., New York city.

#### MISCELLANEOUS.

**PAPER BOXES**, if interested in, subscribe to *The Shears*, the trade journal of the paper box industry; 100 pages or more monthly, devoted to live reading-matter and advertisements dealing with the manufacture of all classes of paper boxes and containers; established 1892; 20 cents a copy, \$2.00 per year. **SHEARS PUBLISHING COMPANY**, Lafayette, Indiana.

**ENGLISHMAN**, connected with large English printing-house as solicitor and writer of trade booklets, returning to England in June, would like to take back for British representation American advertising novelties, cut-outs, calendars or other specialties. **DAVID McFALL**, 322 Franklin st., Buffalo, N. Y.

**WRITE PHOTOPLAYS**—\$50 to \$300 each; our free plan tells you how. Write for it today. **LOS ANGELES PHOTOPLAY CO.**, 123 N. Broadway, Los Angeles, Cal.

#### SITUATIONS WANTED.

##### Bindery.

**THOROUGH** all-around bookbinder and ruler seeks situation; capable of taking charge of medium-size blank-book and loose-leaf bindery; 20 years' experience; can furnish best of references. B 849.

##### Composing-Room.

**MONOTYPE CASTER-MAN**, with five years' experience, desires to change; will go anywhere; satisfaction my motto; write or wire. **R. F. D.**, care **W. K. Martin**, 1820 Summit av., Little Rock, Ark.

**MONOTYPE KEYBOARD OPERATOR**—Union, 4 years' experience, fair speed, good proofs, have some knowledge of caster; also job-printer. B 853.

**FOREMAN** wants position with house doing the better grade booklet, catalogue and job work; has ideas, system, can handle help. B 851.

## PROCESS WORK —and Electrotyping

The Journal for all up-to-date Process Workers

All matters of current interest to Process Workers and Electrotypers are dealt with month by month, and both British and Foreign ideas as to theory and practice are intelligently and comprehensively dealt with. Special columns devoted to Questions and Answers, for which awards are given. It is also the official organ of the Penrose Employment Bureau.

**PER ANNUM, \$0.72, Post-free. Specimen Copy, Post-free, \$0.08.**  
Specimen copies can also be obtained from The Inland Printer Company upon request.  
A limited space is available for approved advertisements; for scale of charges apply to the Publishers.

Published by **A.W. PENROSE & Co., Ltd.**, 109 Farrington Road, LONDON, E.C.

Please Mention THE INLAND PRINTER When Writing to Advertisers.

**Electrotyper.**

EXPERIENCED ELECTROTYPYER possessing the necessary machinery for making curved or flat plates wishes to connect with some large printing-plant; Middle West preferred. B 756.

**Managers and Superintendents.**

A PRINTER OF NATIONAL REPUTATION—An acknowledged authority on typographic design and presswork, an executive of ability, thoroughly versed in modern methods of production, wishes to take charge of private printing-plant where excellence of product is of first importance; 7 years at head of printing and publishing establishment, universally recognized for the high quality of its output; 3 years with university press and 3 years in charge of private plant in leading manufactory; now manager of large commercial printing establishment; only a position of permanence and desirability will be considered. B 842.

PRACTICAL PRINTER, familiar with details of book and periodical publications, including mailing-lists, etc., experienced in handling commercial and catalogue work; good executive; business experience; 35 years old; Eastern city preferred. PRINTER, 5710 American st., Philadelphia, Pa.

PRINTING SUPERINTENDENT, practical man, trained in modern business methods, familiar with cost systems and their installation, and a general all-around hustler, desires change. B 854.

SUPERINTENDENT—First-class compositor of good habits, with thorough knowledge of the printing business, desires position in progressive medium shop; best of references. B 852.

A PRACTICAL MAN of 20 years' experience desires position as assistant to manager or superintendent; familiar with all branches; good estimator and executive. B 846.

**Miscellaneous.**

PRESSMEN, cutters, diemakers, desiring positions in paper box factories, use the want columns of *The Shears*, the trade journal of the paper box making industry; established 1892; 100 pages or more each month devoted to set-up, folding, corrugated and fiber paper boxes and containers; 20 cents a copy, \$2.00 per year. SHEARS PUBLISHING COMPANY, Lafayette, Indiana.

**Pressroom.**

SITUATION WANTED by a young man as foreman of a medium-sized pressroom doing the better grade of printing; at present employed by first-class house but want something better than I have in monetary compensation; must be a city of not less than 40,000 inhabitants; willing to locate in any part of the country; can give references as to ability, etc. B 848.

SITUATION WANTED—Pressman, A-1 cylinder, 12 years' experience on high-grade color, half-tone and publication work; experienced on two-color Miehle; union, references. B 850.

**WANTED TO PURCHASE.**

WANTED TO PURCHASE—Duplex flat-bed, eight-page, secondhand press; must be in good condition and guaranteed; will pay cash for machine as soon as installed and running satisfactorily; state condition, equipment, give list extras and horse power of motor, together with lowest cash price, in first letter. B 856.

WANTED—Secondhand Kidder or New Era roll-feed bed and platen presses of any size or type, with or without special attachments; also one-color Kidder 8 by 12 inch roll-feed bed and platen press. GIBBS-BROWER CO., 261 Broadway, New York city.

WANTED—Two or three color flat-bed or cylinder press. Give full description and lowest cash price in first letter. Address at once, B 844.

WANTED—Osterlind or Auto press, 31 by 46, and 65-inch Miehle. WANNER MACHINERY CO., 716 S. Dearborn st., Chicago.

WANTED—Advertising matter (my imprint) to mail to business men. G. EDWARD HARRISON, Printing Agent, Baltimore, Md.

IF YOU HAVE anything to dispose of in printing equipment, write us. ADZIT PRINTERS SUPPLY CO., Grand Rapids, Michigan.

WANTED for cash, Harris two-color automatic presses, 15 by 18. M. M. ROTHSCHILD, Inc., 712 Federal st., Chicago.

WANTED—46, 53-inch, or larger, one or two-color Miehle press. B 857.

**BUSINESS DIRECTORY.****Advertising Blotters.**

PRINT BLOTTERS for yourself—the best advertising medium for printers. We furnish handsome color-plate, strong wording and complete "layout"—new design each month. Write today for free samples and particulars. CHAS. L. STILES, 230 N. 3d st., Columbus, Ohio.

**Advertising Service.**

GET variety into your advertising and you will secure larger results. Our Complete Service for printers includes two-color cuts and strong copy that produces business. Over ten years of success. Samples free. ARMSTRONG ADVERTISING SERVICE, Des Moines, Iowa.

**Brass Type Founders.**

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

**Calendar-Pads.**

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert av., Cincinnati, Ohio, makes calendar-pads for 1920; now ready for shipment; the best and cheapest on the market; all pads guaranteed perfect; write for sample-books and prices.

**Carbon Black.**

CABOT, GODFREY L.—See advertisement.

**Chase Manufacturers.**

BARNHART BROTHERS & SPINDLER—Electric-welded silver-gloss steel chases, guaranteed forever. See Typefounders.

**Counting-Machines.**

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

**Cylinder Presses.**

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER—See Typefounders.

**Electrotypers' and Stereotypers' Machinery.**

HOE, R., & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st.

**Embossing Composition.**

STEWART'S EMBOSsing BOARD—Easy to use, hardens like iron; 6 by 9 inches, 3 for 40c, 6 for 60c, 12 for \$1, postpaid. THE INLAND PRINTER COMPANY, Chicago.

**Embossing Dies and Stamping Dies.**

CHARLES WAGENFÖHR, Sr., 140 West Broadway, New York. Dies and stamps for printers, lithographers and binders.

**Hot-Die Embossing.**

GOLDING MFG. CO., Franklin, Mass. Our Hot Embosser facilitates embossing on any job-press; prices, \$40 to \$90.

**Job Printing-Presses.**

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Michigan.

BARNHART BROTHERS & SPINDLER—See Typefounders.

GOLDING MFG. CO., Franklin, Mass. Golding and Pearl.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

**Motors and Accessories for Printing Machinery.**

SPRAGUE ELECTRIC WORKS, 527 W. 34th st., New York. Electric equipment for printing-presses and allied machines a specialty.

**Numbering-Machines.**

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

**Paper-Cutters.**

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Michigan.

BARNHART BROTHERS & SPINDLER—See Typefounders.

GOLDING MFG. CO., Franklin, Mass. Golding and Pearl.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

**Perforators.**

F. P. ROSBACK CO., Benton Harbor, Mich. Perforating-machines of all kinds, styles and sizes.

**Photoengravers' Screens.**

LEVY, MAX, Wayne av. and Berkeley st., Wayne Junction, Philadelphia, Pa.

**Presses.**

HOE, R., & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

**Printers' Rollers and Roller-Composition.**

BINGHAM'S, SAM'L, SON MFG. CO., 636-704 Sherman st., Chicago; also 514-518 Clark av., St. Louis; 88-90 South 13th st., Pittsburgh; 706-708 Baltimore av., Kansas City; 40-42 Peters st., Atlanta, Ga.; 151-153 Kentucky av., Indianapolis; 1306-1308 Patterson av., Dallas, Tex.; 719-721 Fourth st., S., Minneapolis, Minn.; 609-611 Chestnut st., Des Moines, Iowa; Shuey Factories bldg., Springfield, Ohio.

BINGHAM BROTHERS COMPANY, 406 Pearl st., New York; also 131 Colvin st., Baltimore, Md.; 521 Cherry st., Philadelphia, and 89 Mortimer st., Rochester, N. Y.

WILD & STEVENS, Inc., 5 Purchase st., cor. High, Boston, Mass. Established 1850.

**Printers' Supplies.**

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Michigan.

BARNHART BROTHERS & SPINDLER—See Typefounders.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

**Printing Machinery, Rebuilt.**

BARNHART BROTHERS & SPINDLER—See Typefounders.

**Printing Material.**

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

**Punching-Machines.**

F. P. ROSBACK CO., Benton Harbor, Mich. Multiplex punching-machines for round, open or special shaped holes.

Please Mention THE INLAND PRINTER When Writing to Advertisers.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

#### Rebuilt Printing-Presses.

GOLDING MFG. CO., Franklin, Mass. All makes. Big values.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

#### Roughing-Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

#### Stereotyping Outfits.

ACME DRY PROCESS STEREOTYPING— This is a new process for fine job and book work. Matrices are molded in a job-press on special matrix boards. The easiest of all stereotyping processes. Catalogue on receipt of two stamps. HENRY KAHR, 240 E. 33d st., New York.

#### Tags.

OUR SPECIALTY IS TAGS, both blank and printed, numbered, wired, strung or equipped with special slots, holes, etc., when required. We do not solicit business from your customers, but from you. You take the order, we make and print the tags for you. By specializing in the production of printed tags for every business, we can execute orders cheaper than you could produce the same work. Send for particulars regarding our plan, then look about you and get the tag business of your town. There is a generous profit in this for any printer who is a salesman, and the Denney plan requires no outlay and no investment for equipment. Write us. DENNEY TAG CO., West Chester, Pa.

#### Typefounders.

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material, greatest output, most complete selection. Dealer in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest type specimens. Houses— Boston, 270 Congress st.; New York, 200 William st.; Philadelphia, 17 S. 6th st.; Baltimore, 215 Guilford av.; Richmond, 1320 E. Franklin st.; Atlanta, 24 S. Forsythe st.; Buffalo, 45 N. Division st.; Pittsburgh, 323 3d av.; Cleveland, 15 St. Clair av., N.-E.; Cincinnati, 646 Main st.; St. Louis, 9th and Walnut sts.; Chicago, 517-519 W. Monroe st.; Detroit, 43 W. Congress st.; Kansas City, 10th and Wyandotte sts.; Minneapolis, 419 4th st., South; Denver, 1621 Blake st.; Los Angeles, 121 N. Broadway; San Francisco, 820 Mission st.; Portland, 47 4th st.; Spokane, 340 Sprague av.; Milwaukee, 125 2d st.; Winnipeg, Can., 175 McDermott av.

BARNHART BROTHERS & SPINDLER, manufacturers and originators of type-faces, borders, ornaments, cuts, electric-welded chases, all-brass galleys and other printers' supplies. Houses at— Chicago, Dallas, Kansas City, St. Paul, Washington, D. C., St. Louis, Omaha, Seattle.

THE NATIONAL TYPE FOUNDRY, Bridgeport, Conn. Guaranteed foundry type; large variety of faces. Specimen sheets and catalogue on request. Old type taken in exchange if desired.

HANSEN, H. C., TYPE FOUNDRY (established 1872), 190-192 Congress st., Boston; 535-547 Pearl st., cor. Elm, New York.

EMPIRE WOOD & METAL TYPE WORKS, Buffalo, N. Y.; Delavan, N. Y.

#### Wire-Stitchers.

F. P. ROSBACK CO., Benton Harbor, Mich. Stitchers of all sizes, flat and saddle,  $\frac{3}{4}$  to 1 inch, inclusive. Flat only, 1 to 2 inches.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

#### Wood Goods.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

## EMBOSSING IS EASY

If you use STEWART'S EMBOSSING BOARD  
Simple, economical, durable

Sheets, 6x9 inches \$1.00 a Dozen, postpaid

THE INLAND PRINTER COMPANY

632 Sherman Street, CHICAGO

## Waxed Typewriter Ribbons

### ARE SUPERIOR

Produce distinctive letters; wear longer; more economical. Will not fill the type or dry out. Guaranteed to please or money back. *You save by buying direct.* Supplied for all makes of Typewriters and Adding Machines; light, medium or heavy inked; any color desired. Price, 12 for \$5.00; 6 for \$2.75; 3 for \$1.50, prepaid anywhere in United States. If foreign, add postage and tariff.

### BOOKLET FREE

Send 3c stamp for interesting 20-page booklet—"Better Typewriter Results," or send 54c stamps or coin (checks not accepted for less than \$1.50) stating the name and model number of your typewriter, and color of ribbon used, and we will send you prepaid a ribbon and the booklet. Write today—address

Department 131

THE RIBBON WORKS, Galveston, Texas

### STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912.

Of (insert title of publication) THE INLAND PRINTER, published (state frequency of issue) monthly at (name of postoffice and State) Chicago, Ill., for (state whether for April 1 or October 1) April 1, 1919. State of Illinois, ) ss.  
County of Cook, )

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Harry Hillman, who, having been duly sworn according to law, deposes and says that he is the (state whether editor, publisher, business manager or owner) editor of the (insert title of publication) THE INLAND PRINTER, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in Section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Name of	Postoffice Address.
Publisher—The Inland Printer Co. (Inc.)	Chicago, Ill.
Editor—Harry Hillman	Chicago, Ill.
Managing Editor—Harry Hillman	Chicago, Ill.
Business Manager—James Hibben	Evanston, Ill.

(If there are none, so state.)

2. That the owners are: (Give names and addresses of individual owners, or, if a corporation, give its name and the names and addresses of stockholders owning or holding 1 per cent or more of the total amount of stock.)

Estate of Henry O. Shepard, deceased, for the benefit of Mrs. Jennie O. Shepard, 635 S. Ashland av., Chicago, and Mrs. Clara J. Shepard, 635 S. Ashland av., Chicago.

3. That the known bondholders, mortgagees and other security holders, owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.)

None.

4. That the two paragraphs next above, giving the names of the owners, stockholders and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee, or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona-fide owner; and this affiant has no reason to believe that any other person, association or corporation has any interest, direct or indirect, in the said stock, bonds or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is:..... (This information is required from daily publications only.)

HARRY HILLMAN.

(Signature of editor, publisher, business manager, or owner.)

Sworn to and subscribed before me this 24th day of March, 1919.

(Signed) HARRY H. FLINN.

(SEAL) (My commission expires March 31, 1920.)

Form 3526—Ed. 1916.

NOTE.—This statement must be made in duplicate and both copies delivered by the publisher to the postmaster, who shall send one copy to the Third Assistant Postmaster-General (Division of Classification), Washington, D. C., and retain the other in the files of the postoffice. The publisher must publish a copy of this statement in the second issue printed next after its filing.

YOU WANT a real, live specialty.

YOU WANT to make a pot of money.

YOU WANT to be free from ignorant, cutthroat competition.

YOU WANT alone to make and sell in your territory.

YOU DO NOT WANT to buy special or extra equipment.

Printers east of Pacific Coast States write for exclusive make and sale.

No royalties. "First come, first served."

O. H. PERRY, Green Lake, Seattle, Washington.

I have perfected  
livest,  
easiest  
selling  
specialty

## Just the thing—

I have been looking for ever since I engaged in the printing business twelve years ago," writes Mr. Clarence G. Dalton, of Mounds, Oklahoma, and adds, "The more familiar I become with the

## Franklin Printing Price-List

the better I like it, and I wonder why it is that more printers do not use it." Printers in the large as well as the smaller cities are just as enthusiastic over this Price-List on Printing and Binding.

WE WILL BE GLAD TO SEND MORE INFORMATION AND OUR GUARANTEE OFFER.

FRANKLIN CLUB OF SALT LAKE

R. T. PORTE, Secretary. 221 Atlas Block, Salt Lake City

(Over 600 in use in 170 cities.)



## Can You Make Up Thirty-Two Pages in Thirty Minutes?

We have developed a patented metal base for mounting electrotype plates that saves at least 25% of make-up time and costs 33 $\frac{1}{3}$ % less to install than other metal bases.

This system requires only one style of base unit and one style of catch—no swivels, no rights, no lefts.

When locked up in our chase it is unnecessary to unlock form for changes of margin, or different jobs, up to size of base. Two hundred (200) catches for a thirty-two page form can be removed in fifteen minutes, and new form of thirty-two pages can be made up in a half an hour.

## Blatchford Patent Base

This base handles plates of any and all sizes and it doesn't matter whether your margins are large or small.

Catches are simple, strong and accurate.

Base is absolutely free from spring.

Ideal for colorwork. Movement of plates for register positive.

This new base marks an epoch in the development of modern printing. We guarantee it in every way. Our reputation is behind it. Write us for further information.

### A FEW USERS:

BOSTON, MASS.	NEW YORK, N. Y.	PHILADELPHIA, PA.
Barta Press	Harper & Bros., Inc.	Franklin Printing Co.
Tolman Print	Van Rees Press	Bingham Co., Inc.
Atlantic Printing Co.	Camelot Press	Frank D. Jacobs Co.
	Burr Printing House	

## E. W. Blatchford Co.

230 North Clinton Street, Chicago, Ill.  
World Building, New York, N. Y.

The Nashville Printers' Club, an organization of Master Printers for the betterment of the printing industry, announces the publication of a new book under the title of

## "What Shall It Profit You?"

Little Journeys Through the Market Places With Printing Salesmen

By EDWARD P. ("Dad") MICKEL  
Secretary of Nashville Printers' Club

This volume consists of some of the writings of Mr. Mickel on the important subject of selling printing, and it is believed will be a source of help and inspiration to every printer and printing salesman.

Mr. Mickel's wide experience, his vision of the possibilities of marketing the product of the printing plant, and his acknowledged ability to encourage and assist those who are required to sell printing at a profit, all make for a book of unusual interest and value.

The subjects treated are:

- "Where Printing Profits Disappear."
- "Sales Efficiency—What It Really Is."
- "Keeping Printing Orders in Your Own Home Town."
- "Changing a Solicitor into a Salesman."
- "Compensation for Salesmen."
- "The Super-Salesman of Printing."
- "Selling and Advertising."
- "Direct Advertising."
- "Relations of the Manufacturing and Sales Departments."

The whole makes a book of 140 pages, 4 $\frac{1}{2}$  x 7, printed in large type, easy to read, and of convenient size to be carried in the pocket; a book that you will want to place in the hands of your entire force, from office boy to sales manager—every one connected in any way with a printing plant who is interested (or should be) in selling what the plant produces.

In this volume will be found both instruction and enthusiasm—advice and encouragement.

Bound in cloth—price, \$1.35, post paid; \$15.00 per dozen.

Autographed Edition de Luxe—a limited number of copies, bound in full flexible leather, stamped in gold—gilt top, untrimmed edges, autographed—price, \$2.50, post paid.

ADDRESS ALL ORDERS TO

THE NASHVILLE PRINTERS' CLUB  
407 Commercial Club Building, Nashville, Tenn.

## To Users of Process Inks

Our name has the same significance as the word Sterling to purchasers of silver. It indicates the highest degree of quality

We will gladly fill a trial order



## CHARLES HELLMUTH, Inc.

154 West 18th Street      536 So. Clark Street  
NEW YORK                      CHICAGO



# BROWN'S Linen Ledger Papers



*It's all right! Don't worry!*

IT'S only a blot. The paper is Brown's Linen Ledger. A few scratches of the erasing knife and the blot will disappear in a fine powder. And the erasure can be written over with a fine point pen. The pen point won't stick or spatter, the ink won't run or blur. Brown's perfect writing quality extends clear through the sheet.

It pays to insist that your loose leaf ledgers and record books are made of Brown's Linen Ledger Paper. For, mark this well—a book made of cheap, inferior paper costs only 2 or 3% less than the same book made of Brown's Linen Ledger Paper. This is one reason it pays to recommend Brown's to your customers.

*Write for Brown's sample book  
and test the papers*

L. L. Brown Paper Company,

Adams, Mass., U. S. A.

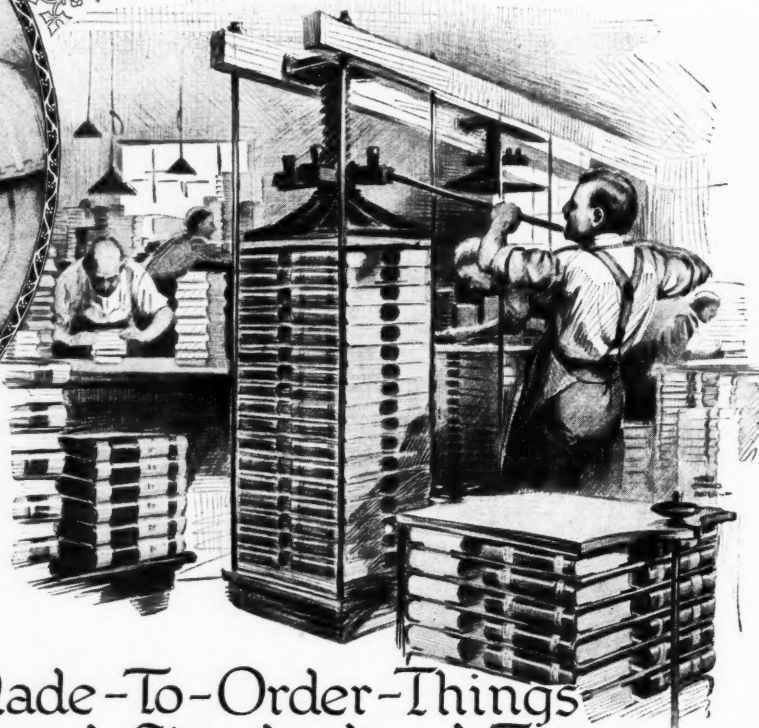


Established  
1850



In the days of the scribe only the prince could afford a book and the only way to get it was to have it made to order

In these days of good printing everyone can have beautiful books produced at reasonable prices.



## Made-To-Order-Things and Standardized Things

**T**HERE are some things you don't want made to order. You wouldn't want your automobile tires or your watch or your electric-light bulbs made to order. They would cost too much, take too long to get, would be difficult to replace, and, besides, the standardized article would be likely to give better service.

*In the process of standardizing the manufacture of any product, a point is reached where the standardized article is superior to the one made on a special order.*

The standardization of Warren's Standard Printing Papers has brought printing papers into this class.

One may satisfy a certain vanity by buying a derby hat made by hand over a special block—but no farmer would want a tractor similarly made; no banker would want such an adding machine; no printer could use an unstandard press; and our theory is that when the full facts are known, no buyer of printing will want anything but a standardized grade of paper.

To buy printing without knowing the Warren Standard Printing Papers is to make each purchase of paper a special-order proposition instead of a standardized, understood and reliable thing.

An examination of Warren's Paper Buyers' Guide will show you the different grades of Warren Standard Printing Papers and the class of work for which each grade is standardized. It is a most helpful guide to paper selection and will be sent on request to buyers of printing; to printers, engravers and their salesmen.

**Warren's**  
STANDARD  
**Printing Papers**

S. D. WARREN COMPANY, BOSTON, MASSACHUSETTS

*"Constant Excellence of Product"*

# HOWARD BOND

WATERMARKED

## *The* World's Greatest Bond-Paper

- ☞ Office forces of America are rapidly adopting and demanding Howard Bond for their complete stationery requirements.
- ☞ Howard Bond is a paper which has the most brilliant white color of any writing-paper on earth, regardless of price.
- ☞ The Howard mill's great advantage of pure, cold, perfect paper-making water, taken from an underground lake, enables them to get the clear white shade that has not and can not be approached.
- ☞ Selected raw stock is responsible for Howard Bond positive uniformity and strength extraordinary.

COMPARE IT!

TEAR IT!

TEST IT!

AND YOU WILL

SPECIFY IT!

Complete stock of white and colors ready for distribution.

---

*A request for sample-book of Howard  
Bond will have our prompt attention.*

---

THE HOWARD PAPER COMPANY  
URBANA, OHIO



## Are You Backed By National Publicity?

National advertising, as you know, is a big factor in promoting sales. The tremendous force of millions of circulation in the great mediums fairly pulls customers to your shop.

Are you "swimming with the tide?" Are you prepared to take advantage of the great consumer demand for the Systems Bond "rag content loft-dried paper at the reasonable price?" Read the ads in such magazines as *The Saturday Evening Post*, *System*, *The American* and other national publications and then get that order to your jobber right away.

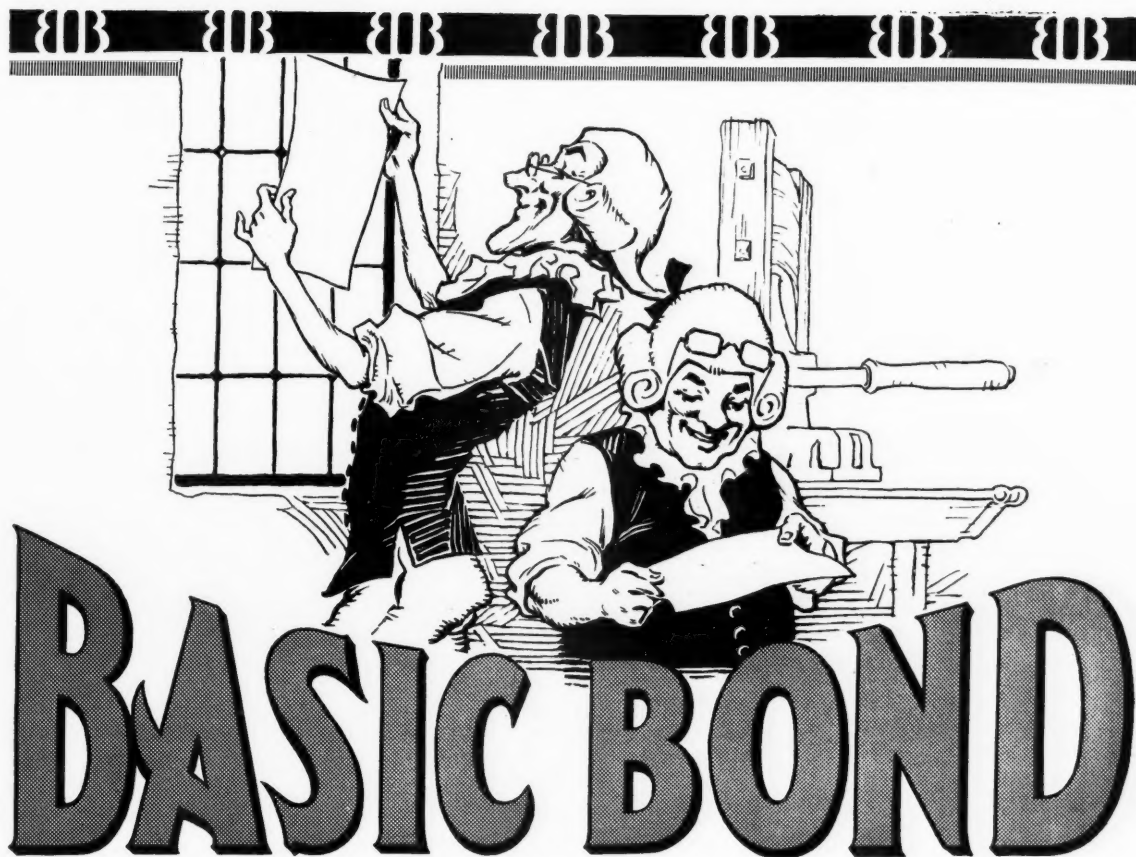
## Eastern Manufacturing Company

Mills  
Bangor, Maine  
Lincoln, Maine

General Sales Offices  
501 Fifth Ave.  
NEW YORK CITY

Western Sales Offices  
1223 Conway Building  
Chicago, Ill.





## TEST No. 1—WITH THE EYES

YOUR first glance at BASIC BOND will discover a degree of dignity, impressiveness and beauty unexpected in a paper of this class. Hold it up to the light. Its uniformity, its splendid texture and even grain, its complete freedom from "wildness" and its truly remarkable color value disclose the significance of the water-mark.

The purity of white BASIC BOND is equaled only by the brilliancy, clearness and uniformity of the seven tints that make up the BASIC BOND stock.

The better looks of BASIC BOND extend all the way to the package. Every ream is put up in a strong, neat, symmetrical wrapper securely sealed and attractively labeled. Whether delivered in bundles or in cases, the individual packages arrive in perfect condition.

### BRANCHES

BALTIMORE  
BOSTON CHICAGO  
DETROIT  
BIRMINGHAM  
ATLANTA  
RICHMOND, VA.  
NEW YORK  
DENVER  
(Peters Paper Co. Division)  
INDIANAPOLIS  
(Indiana Paper Co. Division)



THE WHITAKER PAPER COMPANY  
CINCINNATI, OHIO

*Offices in all Principal Cities*



## How much time do you spend in changing and sharpening your paper-cutter knives?

It's quite an item you know. But you can make a substantial saving in time and money by buying DOWD Knives.

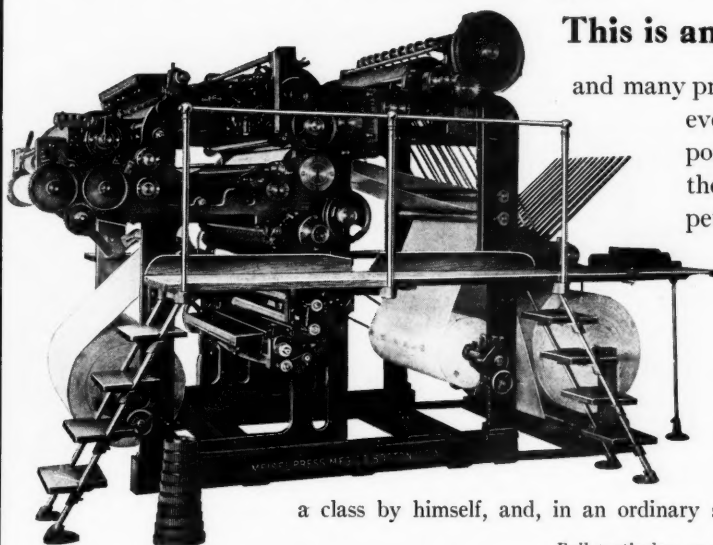
DOWD Knives are made by men that have devoted their whole lives to making a better cutting knife.

Which life-long experience gives you a knife that will plow through the toughest sort of stock—work fast and clean—and work long without regrinding.

DOWD uses Swedish steel—the best steel known for cutting edges. But that isn't all by a long shot—DOWD methods make this best steel into the best paper-knife you can put onto your cutting-machines.

**R.J. Dowd Knife Works**  
*Makers of better cutting knives since 1847*  
**Beloit, Wis.**

# Don't Attempt too Much!



## This is an Age of Specialization

and many printers who endeavor to produce every kind of printing with all purpose machines are going to find themselves confronted with competition which they can not meet.

## Meisel Presses

are specialty presses enabling the printer who owns one to do work at a nice profit which is economically impossible on ordinary machines. A Meisel Press of the adjustable rotary type places the printer in

a class by himself, and, in an ordinary sense, outside the competitive field.

*Full particulars on request to*

**MEISEL PRESS MFG. CO. 946 DORCHESTER AVENUE  
BOSTON, MASS.**

**THE HIGHEST  
ATTAINABLE**

The quality of Sterling process plates is the highest attainable.

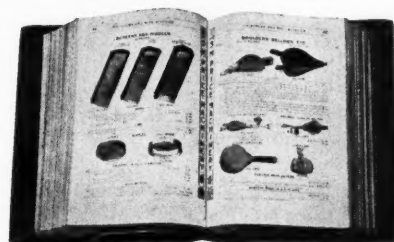
The men who make these plates are artists who have a thorough understanding of their profession and a hobby to see that every delicate shade and value of the original copy appear in the finished proof.

Phone us to have a representative call with samples. You will enjoy looking at them and we believe you will be convinced that as reproductions they are the highest attainable.

**The Sterling Engraving Co.**  
200 William St.  
10th Ave. and 36th St.  
New York

**LOOSE  
LEAF**

**CATALOGUE  
BINDER**



## Requires No More Binding Space Than That Allowed in Sewed Books

In fact, with this binder sewed catalogues may be readily changed into loose-leaf catalogues. *No posts, no rings, no metals on cover, flexible leather, and in every way just like a bound book.*

### Catalogues May Be Kept Up to Date

by removing obsolete pages and inserting new pages to take their places. Leaves can be replaced at any part of the volume without removing the top leaves.

Made in various sizes and capacities, in both flexible and stiff bindings.

Printers introducing this line to their customers will reap the rewards attendant upon service. Particulars, prices, etc., on request to

## SIEBER PRODUCTS MFG. CO.

329 Locust Street, St. Louis, Mo., U. S. A.



# A Double Assurance

**W**

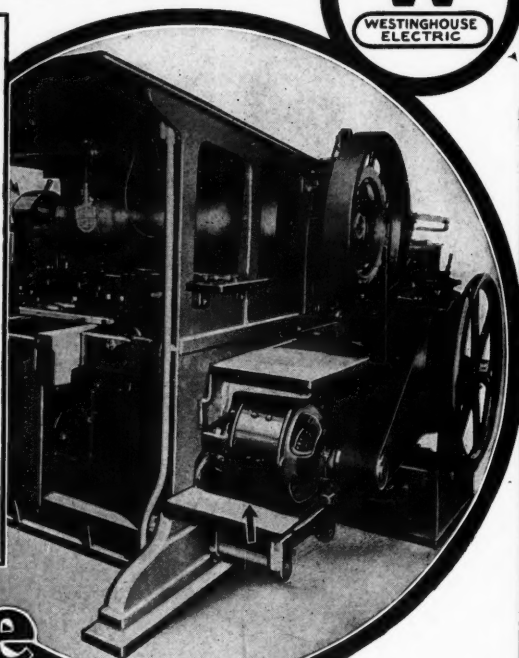
WESTINGHOUSE  
ELECTRIC

The Cline Electric Manufacturing Company of Chicago and New York, long since perceived the relation between the equipment a man buys for his press, the speed reduction he gets, and the power consumption that can be varied up and down the scale. As a result, they developed systems for driving printing machinery that are unexcelled in their features of speed control and power conservation.

## Westinghouse MOTORS AND CONTROLLERS

are used in every Cline installation. Thus, we have sound and tested theories of printing machinery drives, being practically applied by sound and tested motors, which have for over thirty years been recognized as dependable and enduring. Through the co-ordinated efforts of two reputable concerns, maximum efficiency to the printer is assured.

WESTINGHOUSE ELECTRIC & MFG. CO.  
East Pittsburgh, Pa.



# Westinghouse

"Globetypes" are machine etched halftones and electros from halftones by an exclusive process  
Nickelsteel "Globetypes" are the supreme achievement in duplicating printing plates.



Telephone, Harrison 5260-5261-5262 All Departments

This NICKELSTEEL "GLOBETYPE" has been used in every issue of The Inland Printer since October, 1912. Note that the printing quality does not show appreciable deterioration.





## 4 PROPOSITIONS

A new day of advancement is dawning for the Printing business. More business, more profitable business, in the light of these four facts:

**1** This country alone now uses practically half a billion dollars' worth of DIRECT Advertising annually. This excludes all publications, office forms, and commercial Printing.

**2** DIRECT Advertising is specialized Printing, and the Printer who not only Prints it, but helps the business man *create* DIRECT Advertising, has a strong hold on that man's confidence.

**3** Hence the Printer who successfully produces a firm's DIRECT Advertising has the first opportunity, and primary favor, for its commercial work—if the Printer wants it.

**4** The United Typothetae of America is addressing more than 3,000,000 buyers of Printing each month—urging them to consult the U. T. A. Printer in regard to DIRECT Advertising needs.

As these 3,000,000 become more strongly sold on the facilities and the trustworthiness of the U. T. A. Printer—think of the confidence which the U. T. A. Printer can capitalize in the form of increased service and greater volume.

*U. T. A. members gain dollar-creating advantages.*

*Want to know more? Address:*

### UNITED TYPOTHETAE OF AMERICA

(INTERNATIONAL ASSOCIATION OF MASTER PRINTERS)

*General Offices: 608 South Dearborn Street, Chicago*

*"Not Conducted for Profit"*

## Cylinder Presses Right Now

We can NOW supply you with BABCOCK One- and Two-Revolution Presses—Optimus, Regular, Standard, Reliance styles. War no longer monopolizes the factories. These machines have no comparable competitors. Every machine and every size is the perfection of mechanism; all have the latest, finest touch of labor-saving and time-saving invention. Speed, durability, quality of printing. These are the essentials, and the Babcocks have all of them. Type and all other accessories of good printing we always have on hand.

**Barnhart Brothers  
& Spindler** The Makers of the  
Types that Talk  
Chicago Washington Dallas Saint Louis  
Kansas City Omaha Saint Paul Seattle

## Counter-Dies That Stand Up

QUICKLY MADE ON PLATEN OF PRESS with

## EMBOSSINE

The Boss QUICK-DRYING Embossing Compound

a piece of cardboard and several sheets of tissue-paper. Complete directions on every can. One can will convince. Costs only 75 cents.\* You don't know satisfaction in making and using counters until you've tried EMBOSSINE.

**THE ALJO MFG. CO.**

Manufacturers and Sole Agents

\*12 cents additional  
for postage.

284-286 Pearl St., New York City

## AMSTUTZ' HAND-BOOK OF PHOTOENGRAVING

AN ENLARGEMENT  
OF AND REVISION OF  
JENKINS' MANUAL OF  
PHOTOENGRAVING  
By  
N. S. AMSTUTZ

With supplementary chapters on the Theory and Practice of Half-tone Color-work. By Frederick E. Ives and Stephen H. Horgan

This is the most comprehensive and practical work on this subject ever published, and has received the endorsement of leading men in the craft

Price, \$3.00 (Postage, 10  
cents extra)

**THE INLAND PRINTER COMPANY**

632 Sherman Street, Chicago, Ill.

## COLOR

AND ITS APPLICATION  
TO PRINTING

By E. C. Andrews

**T**HE author's complete understanding of the difficulties that commonly beset the printer in obtaining satisfactory results in colorwork has enabled him to put into this book much of great practical value.

The thorough way in which the author treats the subject has been praised by authorities in all parts of the country.

Price, \$2.00. Postage, 10 cents extra.

**THE INLAND PRINTER CO.**

632 Sherman Street, Chicago

## BOOKBINDERS

who have purchased a set of

## "BOOKBINDING and its AUXILIARY BRANCHES"

By JOHN J. PLEGER

WRITE US:

"The package and note arrived O. K. yesterday. To say that I am pleased with Pleger's works would be putting it lightly. They are something I have wanted a long time, as they are the final word in our game. I wish to extend to you the compliments of the season and good wishes for your future welfare."

Here are Four Books which should be in every printer's library, for they will answer any of the puzzling questions which confront you daily. You had better be prepared.

Send for booklet showing contents,  
sample pages, prices, etc.

**THE INLAND PRINTER**

632 SHERMAN STREET, CHICAGO

# Have You Ever Stopped

for a moment to consider the remarkable increase in the use of paper in roll form in the printing industry? Not many years ago roll-feed printing-presses were a curiosity. Today they are a commonplace. There are many good reasons for these changed conditions and as we build only roll-feed presses we can tell you the whys and wherefores.



**KIDDER PRESS COMPANY, DOVER, N. H.**

NEW YORK, 261 BROADWAY

445 KING STREET WEST, TORONTO, CANADA

## FOR PROMPT SERVICE

# PRINTING MACHINERY AND SUPPLIES

Carried in Stock for Immediate Shipment by all Selling  
Houses of the AMERICAN TYPE FOUNDERS COMPANY

**"AMERICAN TYPE THE BEST IN ANY CASE"**

THE NEWEST LINE

**HAMILTON STEEL EQUIPMENTS FOR  
PRINTING PLANTS**

ARE TIMESAVERS

**American Type Founders Co.**

LOCATION OF SELLING HOUSES

BOSTON	RICHMOND	CLEVELAND	ST. LOUIS	LOS ANGELES
NEW YORK	ATLANTA	DETROIT	MINNEAPOLIS	SAN FRANCISCO
PHILADELPHIA	BUFFALO	CHICAGO	KANSAS CITY	PORTLAND
BALTIMORE	PITTSBURGH	CINCINNATI	DENVER	SPOKANE
	MILWAUKEE	WINNIPEG		

Chandler & Price Presses  
Paper Cutters  
Hartford & National Presses  
Boston Wire Stitchers  
Boston Staple Binders  
Portland Multiple Punches  
Golding Machinery  
Hamilton Wood Goods  
Challenge Mach'y Co. Products  
Lee Two-Revolution Press  
Type, Borders & Ornaments  
Metal Leads & Slugs  
Brass Rule & Metal Furniture  
Numbering Machines  
Angle Ink Knives  
American Plate Brushes  
Stapleset Benzine & Lye Brushes  
Galleys, Brass and Steel  
Run-Easy Tape Couplers



WHOO' WHOO'  
can do  
more  
?

*Each branch has ample  
deliveries by the  
fastest of the  
country*

"INKS . . . REQUIRED  
DELIVERED . . AS AND WHEN . . DESIRED"

The Queen City Printing Ink Co.

CINCINNATI

CHICAGO  
KANSAS CITY  
DETROIT

BOSTON  
MINNEAPOLIS  
DALLAS

PHILADELPHIA  
ROCHESTER  
ST. PAUL

## LABOR COSTS

MUST BE CONSIDERED

**I**N THE bindery, quality and quantity of output are essential elements in producing profit. Lost time, poor work, broken promises due to indifferent stitcher equipment, add to the labor cost; so that many times a reasonable quotation on bindery work shows a loss instead of a profit

BOSTON WIRE STITCHER EQUIPPED BINDERIES MEET WITH NONE OF THESE  
DRAWBACKS. IF YOUR PLANT IS NOT BOSTON EQUIPPED YOU ARE NOT  
MAKING THE MOST OUT OF YOUR OPPORTUNITIES

**American Type Founders Company**

GENERAL SELLING AGENT FOR BOSTON WIRE STITCHERS

Set in Packard Bold



## The Extra Thousand is Largely Profit

You figure presswork on the basis of what you can accomplish *ordinarily*.

Any increase in production above such figures *must* be regarded as profit — at least for the most part.

### Rouse Paper-Lifts

at the back of each cylinder press increase the output of such machines at least 1,000 impressions per day, and what you receive for those 1,000 extra sheets must be reckoned as profit, minus, of course, interest on the investment, which is almost nothing in comparison.

*Will you fall in line?*

**H. B. ROUSE & COMPANY**

2214 WARD STREET, CHICAGO

## PARSONS HANDBOOK of LETTER-HEADINGS

By HENRY LEWIS JOHNSON

*Editor Graphic Arts*

This book tells all about the technique of a letter-head; what is the correct style and proper type to use on all occasions. A valuable addition to the library of any printer or lithographer. Beautifully lithographed on Parsons Old Hampden Bond. Only a limited number of copies left.

*Sent free upon request.*

**PARSONS PAPER CO.**

Holyoke, Mass.

*Parsons Papers Are Standard—Look  
for the Trade Mark.*



## Proud of Your Plant?

Of course; and want to be sure that it is up-to-date and efficient as possible. Then install

### The MonitorSystem

of automatic motor control. The original

### "Just Press a Button"

system and the most modern and efficient.

Monitor Controllers prevent accidents, cut make-ready time, speed up production. There is one for every one of your presses and they can be easily installed. Let us tell you how—details on request.

**MonitorController  
Company**

New York  
Chicago  
Buffalo  
Detroit  
Pittsburgh

Baltimore, Md.

Boston  
Philadelphia  
St. Louis  
Minneapolis  
Cincinnati

2006

## Ye Quality Book Papers

### Irving S. & S. C. Book Magnolia M. F. Book

Made by new process papermaking methods which insures thorough disintegration of all fibers, thus making a uniform surface with better printing cushion. ¶ Best printing effects with less consumption of ink [by actual test]. ¶ Ink dries quickly, which permits faster running without risk of offsetting. ¶ Greater opacity—enabling use of lighter weights.

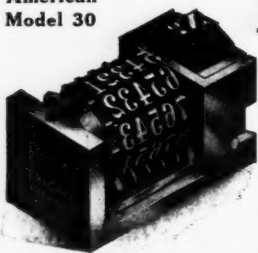
*Ask for Samples.*

**Swigart Paper Company**

Established 1898

653 S. Wells Street, Chicago

American  
Model 30



## AMERICAN Numbering Machines

Standard  
Model 30  
5 wheels  
\$8.50

Standard  
Model 31  
6 wheels  
\$10.00

### MODEL 30L

Left-Hand Star Plunger Machine

IN this model the plunger is constructed so as to print a star following the unit wheel instead of the regular "No." which precedes the figures in Model 30 Standard. Facsimile impressions are shown below. In design this machine has all the advantages of modern construction and will be found to meet many requirements when the "No." on regular Standard Model is not desired. The spacing distance from the star to the unit wheel is the same whether one or all wheels are in use. Any other character may be engraved upon plunger in place of star.

SPECIAL MACHINES FOR ALL PURPOSES

Write us Your requirements

Model 30 L, 5 wheels \$8.50  
Model 31 L, 6 wheels \$10.00

Facsimile Impression

1 ☆  
21 ☆  
321 ☆  
4321 ☆  
54321 ☆

**AMERICAN NUMBERING MACHINE COMPANY**

220 to 226 Shepherd Ave., Brooklyn, N. Y.

123 West Madison St., CHICAGO  
2 Cooper St., MANCHESTER, England

## Profit-Producing Printing Papers

**Parker, Thomas & Tucker Paper Co.**

535-539 South Franklin Street, Chicago

## "INSTANTO" Paper-Knife Sharpener

Gives knife perfect edge in 30 seconds.  
No damage to temper or wearing of blade.

Price, postpaid . . . \$2.00  
Special Oilstones . . . 35 cents  
Cash with order.



SATISFIED USERS:

Rand, McNally & Co., Chicago. H. H. Woods Paper Box Co., Pittsburgh.  
Henry O. Shepard Co., (printers of *Inland Printer*), Hide, Leather & Belting Co., Indianapolis.  
Modern Woodmen of the World, Rock Island, Ill. B. F. Goodrich Company, Akron, Ohio,  
and thousands more.

**W. JACKSON & COMPANY**

Dept. A., 39 So. La Salle St., Chicago

## Bookbinders' Flexible Glue

For years our Bookbinders' Flexible Glue has stood the test in the leading Binderies of the West.

Scientific research combined with the use of the best materials and skilled workmanship in its manufacture has placed our Flexible Glue in a class by itself.

It is not sticky when dry, and does not wrinkle or crack.

Samples and prices on request.

**Geo. Russell Reed Co.**

341 Clay Street, San Francisco, Cal.  
506 Maritime Building, Seattle, Wash.

## About Distribution

**H**AVE you ever checked up the distribution of type in your shop? You probably found that distribution amounted to about a fourth the productive hours.

Perhaps you concluded that distribution was OK in your shop.

But wait a minute. Now-a-days the setting hours amount to less than a quarter of the total productive hours. That means that your distribution is running hour for hour with your setting. This, of course, isn't the way it should run.

Suppose it actually takes half an hour to distribute the type set in an hour, how do you account for the other half hour?

If you look into it, you will find that your "distribution" column on the time tickets is catching all sorts of time that isn't spent on distribution. Most of this time can be salvaged, once you realize what a waste is going on.

The trouble is mainly lack of planning. You have not an hour's

work ready in advance for every hour you hire on the pay roll. The remedy is a good system of routing.

How such a plan was formulated is told in *COMPOSING ROOM MANAGEMENT*, and this should prove worth studying if you are in earnest on salvaging a waste that may be as great as one dollar out of every five of every week's pay roll.

**T**HIS book is the text of a report actually made for a composing room doing general job work. It is a big book, 7 1/2 x 10 inches, substantially bound; text, diagrams, charts and illustrations all carefully arranged for easy interpretation. The price is \$10, postpaid.

We should like to put a copy of this book in your hands for a five day inspection without obligation of any kind to purchase. You can then see for yourself how many of your composing room problems it will help solve.

Fill out and mail the coupon now while you think of it, and a copy will be sent you at once.

Send this COUPON to

DORR KIMBALL, 911 Tulare Avenue, Berkeley, California

Send a copy of *COMPOSING ROOM MANAGEMENT* for inspection. I agree to return the book at the end of five days from receipt or remit \$10 within thirty days.

Name \_\_\_\_\_

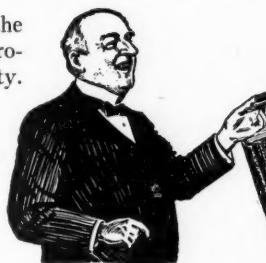
Address \_\_\_\_\_

# America—Speak English!

LET every citizen—native and foreign-born—master the English language. It will fortify national unity, promote commercial prosperity, strengthen individual loyalty. On Jan. 3, 1919

## ex-President Roosevelt wrote:

"We have room but for one language here and that is the English language, for we intend to see that the crucible turns our people out as Americans of American nationality and not as dwellers in a polyglot boarding-house."

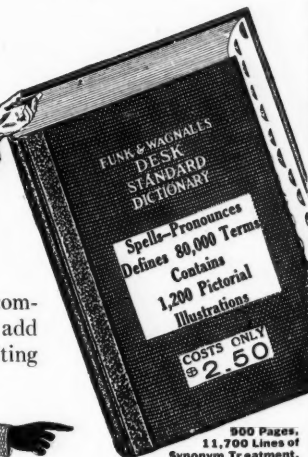


**President Wilson** is winning diplomatic and personal triumphs by his compelling command of the English language. You can broaden your opportunities, add charm to your conversation, and force to your writing by owning and consulting this wonderful volume.

## You Need This Book in Your Business

Not only does the entire structure of good citizenship rest upon a clear knowledge of the English language, but correct English is a prime requisite in efficient business correspondence, advertising, etc., in every executive department. Your business is often judged by the character of your business correspondence. Innocent looking slips in English

have caused a world of trouble. Misunderstandings have arisen, contracts have been lost, law suits have resulted very often through errors in the use of English which could have been prevented. Here is a book that is in wide use by executives everywhere, and this book has paid for itself over and over wherever it has been used—



# THE FUNK & WAGNALLS NEW Desk Standard Dictionary

### IN THE OFFICE

It should be in the hands of every stenographer and correspondent. It should be in evidence at the conference table, and on the tables of reception rooms. Big business houses are equipping their employees with it, an order for 125 copies being received in one day recently from a large insurance company. An error in spelling or punctuation may change the entire meaning of a contract or letter.

### IN THE SCHOOL

It will answer more classroom questions than any other abridged dictionary. For pronunciation it has the text-book key and the revised scientific alphabet. All information in the book is in one simple alphabetical order. Principal events in American and English history recorded in alphabetical place. Recent advances of science covered. Thorough synonym treatment, etc.

### IN THE HOME

It will be a constant fount of information for the growing boy or girl—giving exact, easily understood explanations of those things which are most often the cause of query and doubt in the minds of youngsters in school. It answers hundreds of thousands of questions in all branches of human knowledge. Its presence in the home is an evidence of care in the rearing of children.

## WHETHER YOU WANT TO KNOW

- How to Spell Phthisis
- What Is the Population of Syracuse
- When Antwerp Surrendered
- The Difference Between One Type of Cattle and Another
- What the Bolsheviks Are
- The Age of Woodrow Wilson

- Who Lenin and Trotsky Are
- Who Karl Marx Was
- How to Identify Micawber
- Where the Argonne Is
- What Pragmatic Philosophy Is
- The Date of the Granting of Magna Carta

- How to Pronounce, Divide, Spell, Understand, and Define Thousands of Words, Phrases, etc.
- The Meaning of Camouflage, Escadrille, Estaminet, Jazz-Band, Poilu, Questionnaire, Rainbow Division, Shock Troops, Slacker, Soviet, Sniper, Ukulele, Etc.

## YOU'RE SURE TO FIND IT HERE

**A Wonderful Book of Facts** This great modern Dictionary not only spells, defines, and pronounces WORDS—but it supplies a vast fund of information on practically everything that can be expressed in English—Politics, Business, Music, Art, Literature, Law, Medicine, Agriculture, Philosophy, History, Religion, Science, etc. Hundreds of thousands of dollars were spent to garner this information and make it instantly available to you in this peerless book.

**Hundreds of Illustrations** In addition to the vast wealth of vocabulary features there are hundreds of illustrations, including full-page plates of Agricultural Implements, Barks of Trees, Examples of Architecture, Types of Land and Water Birds, Types of Cattle, Types of Dogs, Food and Game Fishes, Types of Flowers, Types of Fowls, of Horses, Common American Leaves, etc.

**Insist on THE FUNK & WAGNALLS DESK STANDARD**  
—Remember the Name, for No Other Is As Good.  
Spells, Pronounces, Defines 80,000 Terms; Contains 1,200 Pictorial Illustrations; 11,700 Lines of Synonym Treatment; 900 Pages.  
**Costs Only \$2.50 in Half-Leather Binding; Post-paid, 16c. Extra**  
Full Flexible Morocco, Gold Edges, Indexed, \$5.00. For Sale in All Bookstores.  
If You Can Not Obtain It in Your Town, Order Direct on Attached Coupon.

FUNK & WAGNALLS COMPANY, Publishers, 354-360 Fourth Avenue, New York

### FUNK & WAGNALLS COMPANY,

354-360 Fourth Avenue, New York City.

I enclose \$2.50,\* plus 16 cents for carriage charges (\$2.66 in all), for which please send me THE NEW DESK STANDARD DICTIONARY, bound in half-leather. Inland Printer.

Name.....

Address.....

City..... State.....

\*If you wish Full-Leather Edition make remittance \$5.00.

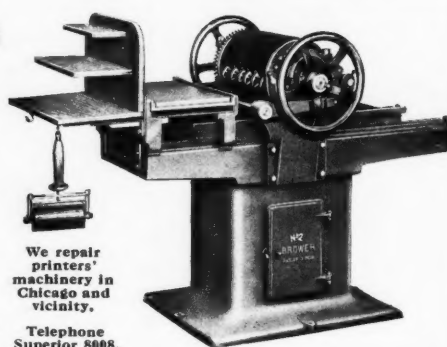
## No. 2 Brower Ball-Bearing Proof-Press

In buying a proof-press, do as you would in buying a large cylinder, a paper-cutter, or any other machine—get the best, the most up-to-date, the one having all the adjustments known to be required during its life, the one that does all classes of work in its line and at the lowest cost of production.

Though the cylinder impression regulation of a large cylinder very seldom needs to be used, no level-headed printer would today put in a cylinder press not having that regulation, for he knows that wear in every machine is inevitable, and that the cylinder will in time have to be let down, though it may be two or three years or more before that time comes.

The No. 2 Brower Ball-Bearing Proof-Press is the only one on the market with direct cylinder impression regulation; it can be worked from both sides; it produces the finest commercial and hair-line register color-proofs, and perfect chalk overlays. It is the highest grade of manufacture, and is powerful and substantial, weighing 1200 lbs. net.

**A. T. H. BROWER CO.** 233 W. SCHILLER STREET  
CHICAGO, ILL.



We repair  
printers'  
machinery in  
Chicago and  
vicinity.

Telephone  
Superior 8008.

## ANTI-WASTE Motor Equipment

NO WASTE OF STOCK due to enforced speed which is too fast for the character of the work. NO LOSS IN PRODUCTION due to enforced speed which is slower than could be employed.

### 49 SPEEDS

make possible the quick adaptation of correct speed for work in hand, when the printer uses  Push-Button Control Motors.

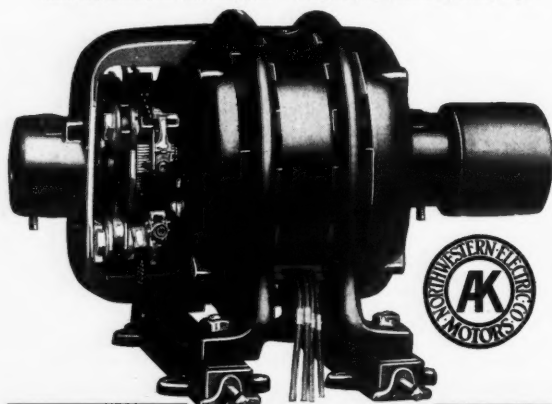
*Illustrated folder giving prices free on request to*

### Northwestern Electric Co.

408-416 South Hoyne Ave., Chicago, U. S. A.

KANSAS CITY, MO., 1924 Grand Ave.  
PITTSBURGH, PA., 719 Liberty Ave.  
SEATTLE, WASH., 524 First Ave., South

MONTREAL, QUE., 401 New Birks Bldg.  
MINNEAPOLIS, 5 N. Sixth St.  
TORONTO, 308 Tyrell Bldg., 96 King St., E.



## FOR SALE

Lithographing Machinery as follows:

*Three Single Color*

## Class A Rotary Hall Lithographing Presses

SIZE 44 x 64 INCHES

See Bulletin 104 Hall Printing Press Company,  
Dunellen, N. J.

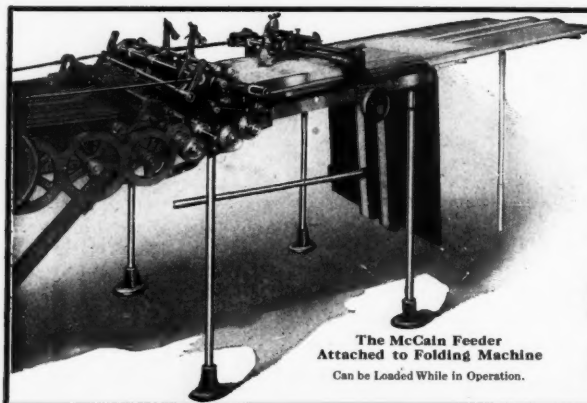
Each of these presses is fitted with a Dexter reloading pile-feeder manufactured by Dexter Folder Company, New York, N. Y.

All of this machinery is now in first-class working order, and can be seen at our plant in Durham, N. C.

This machinery will be sold crated, f. o. b. cars, Durham, N. C. The presses will not be sold without the feeders. We will entertain bids on one or more of these presses and feeders combined.

**Golden Belt Manufacturing Co.**

Durham, N. C.



The McCain Feeder  
Attached to Folding Machine  
Can be Loaded While in Operation.

## Full Speed ALL THE TIME!

*with*

## THE MCCAIN Automatic Feeder

Human hands falter, hesitate and stop if they can't "keep step" with the machine they are operating.

The clock keeps on going, though, and precious moments, then hours, of production are irretrievably lost.

The machine is willing, "but the flesh is weak."

The McCain Automatic Feeder, attached to Brown, Dexter, Cleveland and Anderson high-speed folding machines, keeps step with clock and folder, and the cumulative gain in production is great enough to make it absurd to operate such machines by hand feeding.

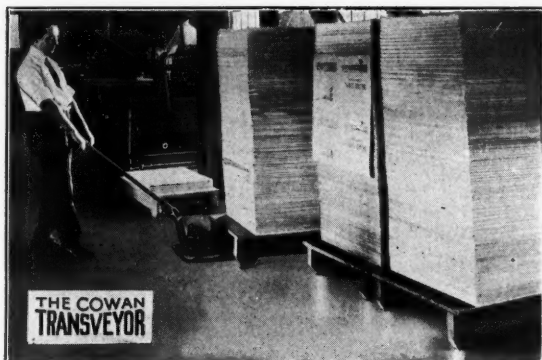
*Particulars, prices, etc., on request to*

**McCain Bros. Manufacturing Company**

29 South Clinton Street, Chicago, Illinois



## COWAN TRUCK COMPANY



**Solving** the problem of rapid and economical movement and compact storage, the TRANSVEYOR System produces tangible profits in every printing establishment. By the elimination of every unnecessary motion it speeds up production, saves time, and reduces loss from careless handling. There is only the TRANSVEYOR to buy.

*Permit us to send you a catalog, together with facts and figures on the TRANSVEYOR in the Printing field.*

**COWAN TRUCK CO.** 22 Water Street  
Holyoke, Mass.

"Checks are money"



## Your friend!

If a friend were in danger of being swindled, you'd warn him.

Why not make a friend of your customer? Why not show him how checks on National Safety Paper will protect him against fraudulent alteration? We'll be glad to send you samples for this purpose.

*Write us for Samples of National Safety Paper.*

**George La Monte & Son**

Founded 1871

61 Broadway, New York City

## New Watermarks

### FIDELITY ONION SKIN

(Basis 17 x 22 — 9. White only)

AND

### EMCO ONION SKIN

(Basis 17 x 22 — 10. Colors and White)

*Are Being Watermarked.*

The design of the watermarks will be reproduced in our advertisement next month.

**ESLEECK MFG. CO.**

TURNERS FALLS, MASS.

## This Wonderful Automatic CARD MACHINE



The minute you watch its action, speed, quantity and quality of output—it sells itself without argument.

This machine is for ruling index cards—both Striking and Feint-Lining. Unlimited speed. Think of it—40,000 cards per hour—automatic feed, perfect work.

This machine is made for other work around the bindery.

Best get detailed particulars, prices, etc., before you buy any other.

**F. E. AND B. A. DEWEY**

SPRINGFIELD, MASS.

## What Would You Think of a Manufacturer—

—who wrote to you with a lead pencil—"We are saving much money because we do not use typewriters and telephones"? You might well wonder whether his merchandise was as much out of date as his business methods.

You know that modern time and labor saving appliances are not added expenses, but that they have superseded slower and more costly processes.

The concern which uses your business paper to tell you its business story is simply using a modern piece of selling machinery to make it easier for you to buy intelligently with the least waste of your time and theirs.

For the right kind of advertising shortens the distance between human minds just as certainly as the railroad shortens the distance between places. It is still possible to walk from New York to Chicago, and it is still possible for a business to get along without advertising, BUT—

—bear in mind that the seller who does not advertise does NOT save the cost of advertising, for it costs more to do the work of advertising by other means. Consistent advertisers are progressive merchandisers, and it pays to do business with them.

**You are invited to consult us freely about  
Business Papers or Business Paper Advertising.**

### THE ASSOCIATED BUSINESS PAPERS INC.

*The International Association of Trade and Technical Papers*

**Headquarters, 220 West 42d Street, New York**

Motor World  
National Builder  
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National Petroleum News  
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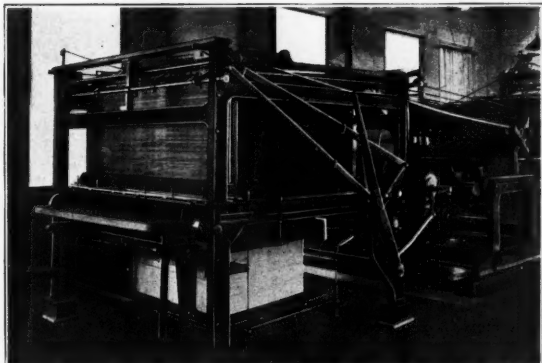


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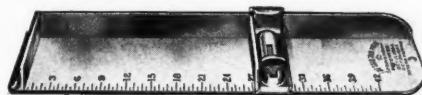
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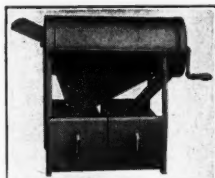
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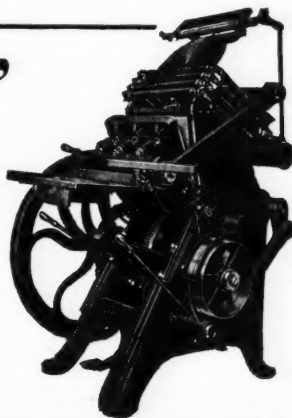
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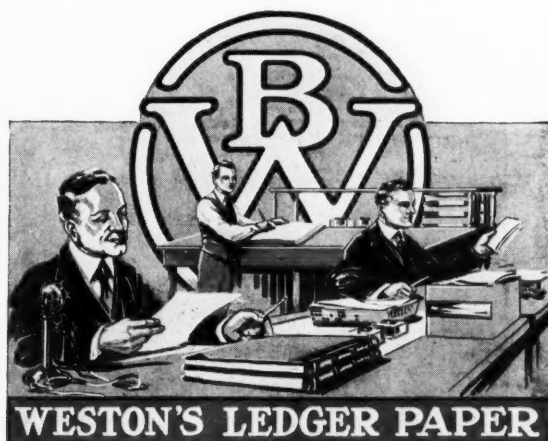
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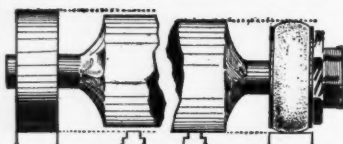


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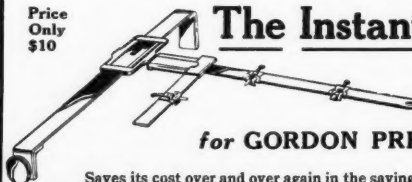
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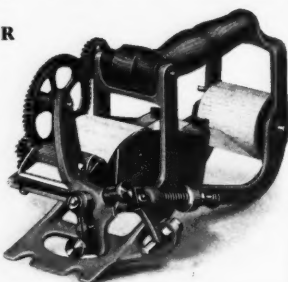
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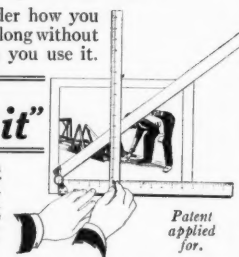
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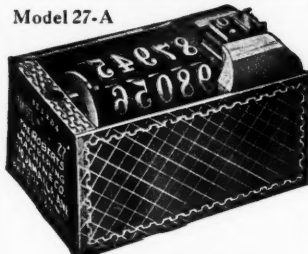
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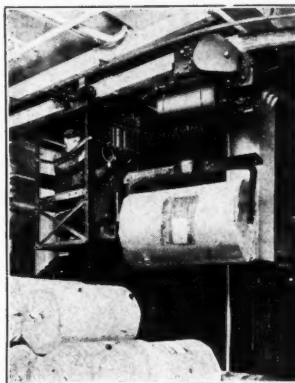
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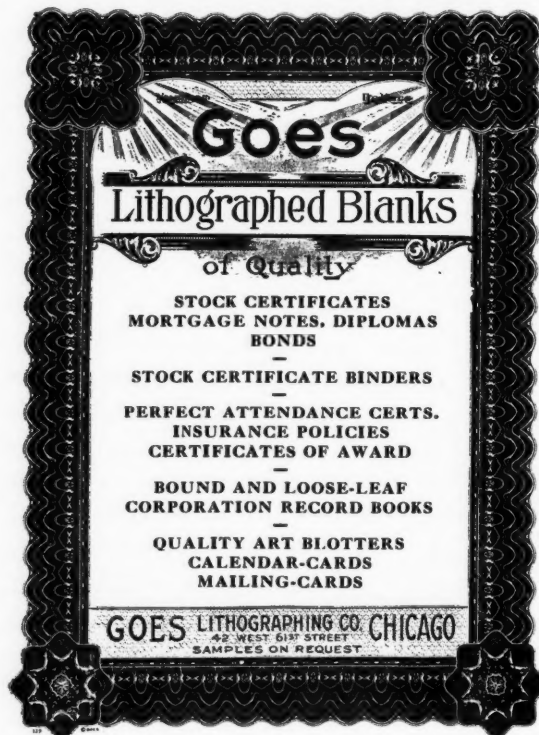
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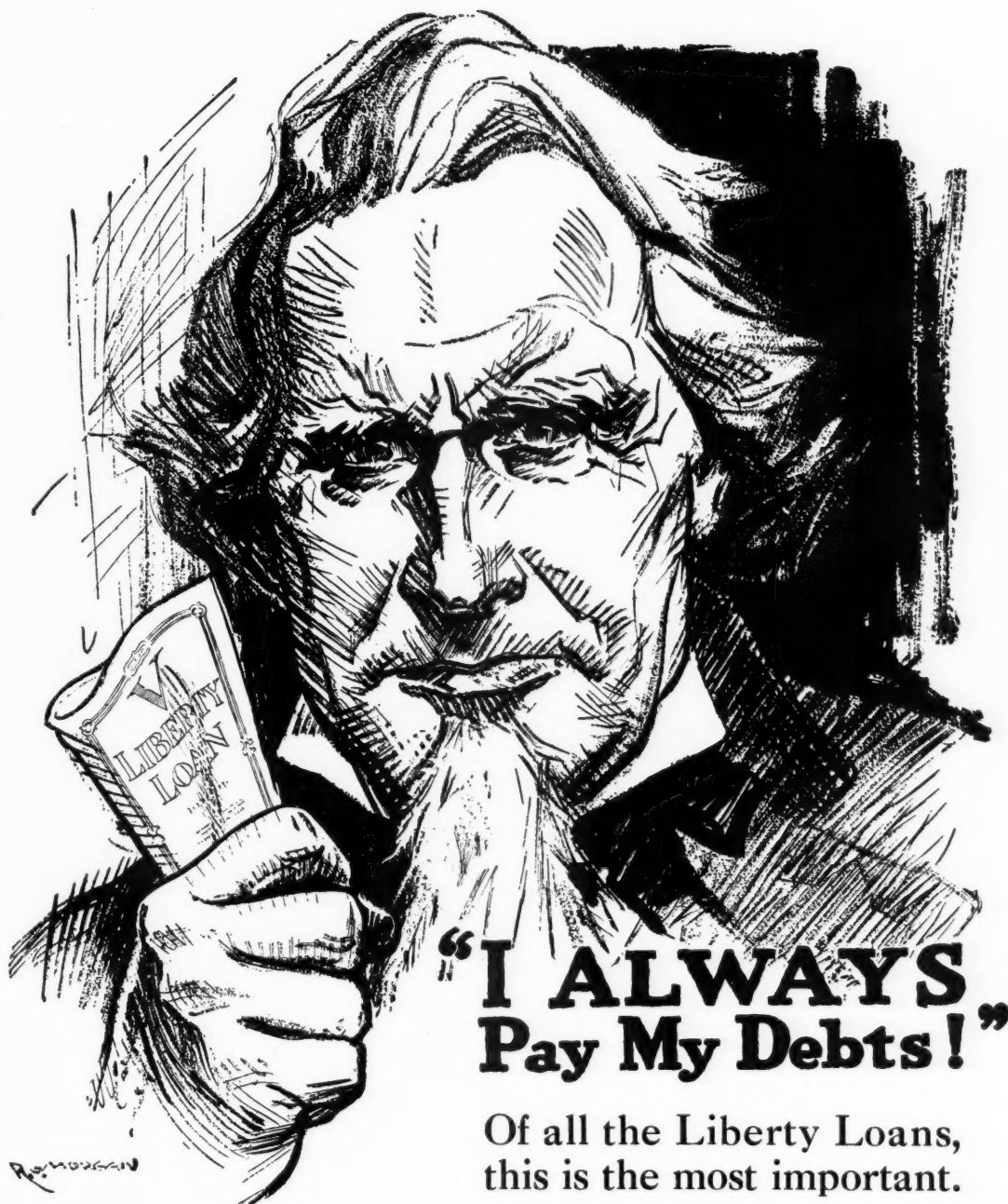
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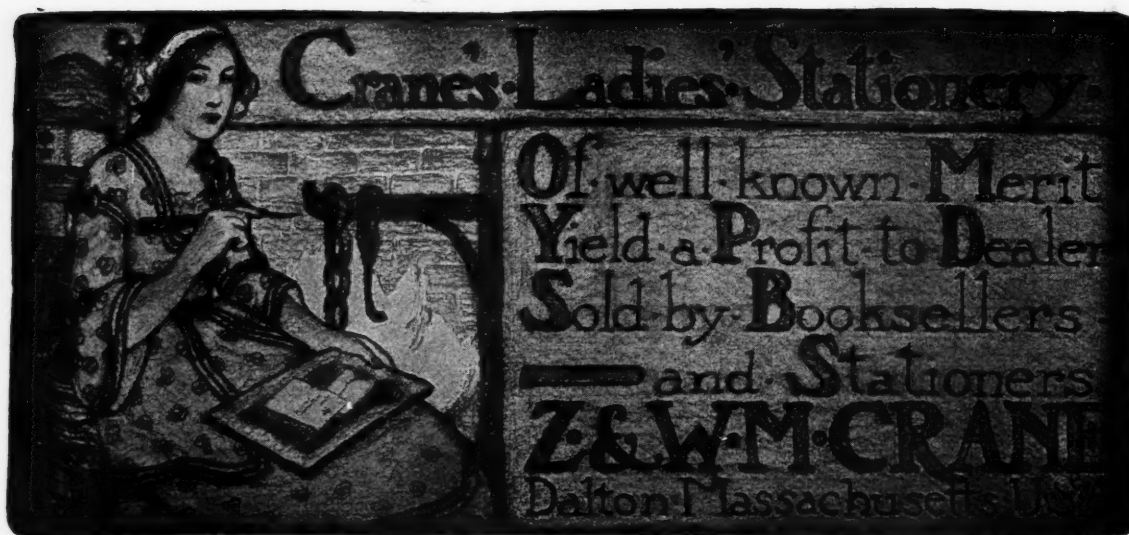
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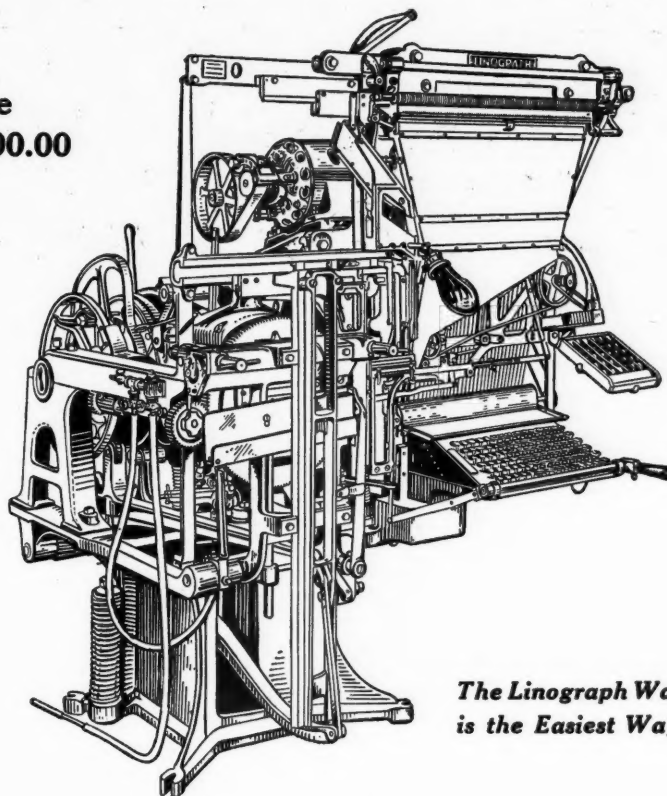
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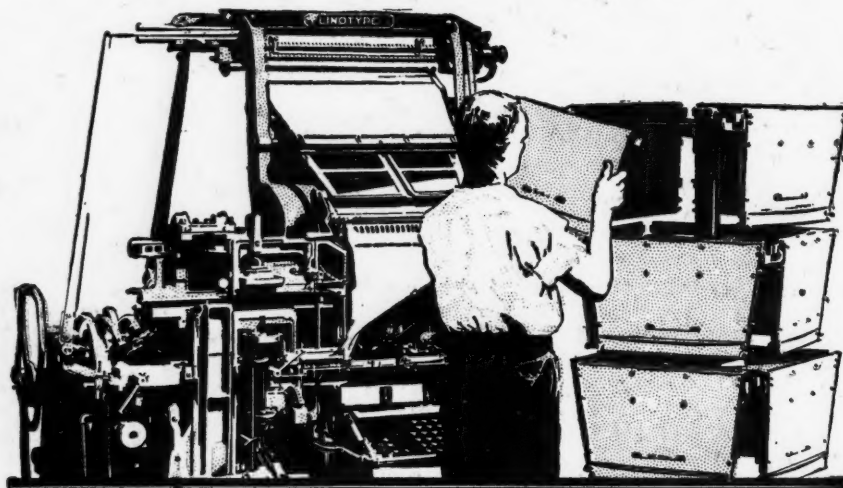
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